

40
Liturg.
697b

4 Liturg.

697 br

Fimmer

Die Leuz ist ^{höflicher} auf (Mittelstellung des Kopfes) auf
im Altmärkischen u. in Preussischen Provinzen
Ostpreußen
Masuren

ausbleib eingepflegt u. nach Campithurium der
Leuzing, der Rindern, in denen das altmärk. preuss.
Gefangb. benutzt wird u. Leuzung anpassend.

Der Rindern Gavalbier war in Preuss.
u. Altmärkischen das Gavalbier u. Müßling 1842.
u. u. Kallantaf (1819) in Gebrauch.

2te Auflage 1875.

Vollständiges
CHORALBUCH

zum

Altmärkisch-Priegnitzischen Gesangbuch

unter Mitberücksichtigung des Neuen Magdeburger Gesangbuches

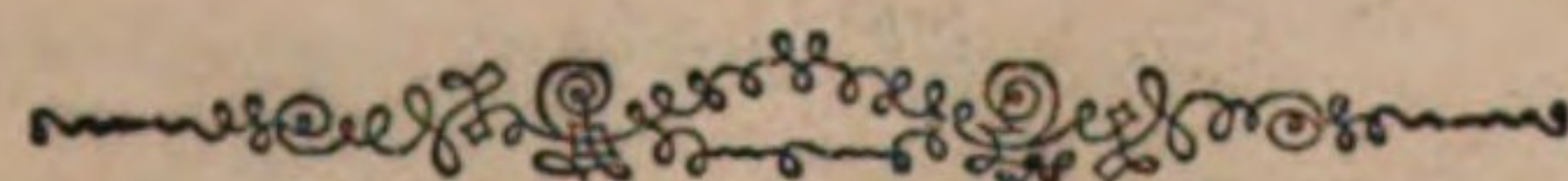
vierstimmig

für Orgel und Klavier bearbeitet

von

FR. ZIMMER,

Lehrer am Königlichen Seminar zu Osterburg.



Mit einem Anhang, enthaltend: eine Auswahl rhythmischer Choräle und die liturgischen Chöre für gemischten und für Männerchor.

Preis: 2 Thlr.

Osterburg.

Druck und Verlag der Georg Doeger'schen Buchhandlung.

1861.

Vollständiger

CHORALBUCH

zum

Allgemein-pflichtlichen Gesangbuch

unter Mitwirkung der Herrn Abgeordneten des Landtages

von 1848

Dr. Ogel



Verlag des Königl. Hof- und Staatsdruckers in München

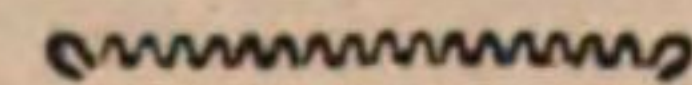
Das Buch ist Eigentum der Königl. Hof- und Staatsbibliothek in München

Preis 1 Thlr.

München

Verlag des Königl. Hof- und Staatsdruckers in München

Vorbemerkungen.



Das gegenwärtige Choralbuch giebt die Melodien in der Gestalt, wie sie in dem „Vollständigen Schul-Choralbuche für das Altmärkisch-Priegnitzische Gesangbuch, herausgegeben von Sadewasser und Zimmer“ enthalten sind. In der Harmonisirung ist mit Einfachheit Kraft und Würde zu verbinden gesucht und die möglichste Selbstständigkeit der Mittelstimmen erstrebt. Die Choräle sind so bearbeitet, dass sie auch ohne Benutzung eines Pedals, ohne grosse Schwierigkeit gespielt werden können. An einzelnen Stellen sind die kräftiger wirkenden tiefern Basstöne für das Pedal in Viertelnoten angegeben.

Die für den Choral unwesentlichen Zwischenspiele sind zwischen den einzelnen Zeilen weggelassen und sind, dem weitverbreiteten Gebrauche gemäss, dergleichen nur an den Schluss der Choräle gesetzt, zur Verbindung der einzelnen Strophen. In Rücksicht auf das Streben der Neuzeit, neben dem wohl berechtigten ausgeglichenen Chorale auch den rhythmischen in kirchlichen Gebrauch zu nehmen, ist eine Auswahl von Chorälen in ihrer ursprünglichen rhythmischen und melodischen Gestalt im Anhange gegeben worden. Die bei denselben angewendeten Tactstriche haben keine weitere Bedeutung, als die Zeilen zu begrenzen und die Uebersicht für den Spieler zu erleichtern. Die liturgischen Chöre (zumeist nach Koch) für gemischten und für Männerchor dürften vielleicht eine nicht unwillkommene Beigabe sein. Was die erstern, für gemischten Chor, betrifft, so sei bemerkt, dass die beiden Oberstimmen auch für sich allein gesungen werden können.

Möchte diese Arbeit, welche mit Ernst begonnen und mit Fleiss ausgeführt wurde, mithelfen zu der lange vermissten Melodien-Einheit in dem Kreise zunächst, für welchen sie bestimmt ist.

Fr. Zimmer.



Das gegenwärtige Uebereinkommen ist die Frucht der Arbeit, wie wir in dem „Vollständigen Schul-
Chorale“ für das Alterthum-Friedrichs-Gymnasium, herausgegeben von Badermann und Zimmer, ent-
halten sind. In der Herausgabe ist ein höchst beachtliches Kraft und Wille zu verbinden gewesen und die möglichste
Vollständigkeit der Mittheilungen erstrebt. Die Chorale sind so bearbeitet, dass sie auch ohne Benutzung eines
Folios, ohne grosse Schwierigkeit gesungen werden können. An einzelnen Stellen sind die kritischen Wirkungen
des Choralbuchs für das Fache in Fortsetzung angegeben.

Die für den Choral anzuwendenden Nachschub sind zwischen den einzelnen Zeilen wegzulassen und sind,
dem weiterverbreiteten Gesangs-Verständnis, verglichen nur an den Stellen der Chorale, der Fortsetzung der Verbindung der
einzelnen Strophen. In Rücksicht auf das Verstehen der Chorale, haben dem wohl berechtigten anzuwendenden
Chorale auch den rhythmischen Gesang zu nehmen, ist eine Auswahl von Chorale in ihrer ur-
sprünglichen rhythmischen und melodischen Gestalt in Fortsetzung gegeben worden. Die bei denselben anzuwendenden
Fortschritte haben keine weitere Bedeutung, als die Zeilen zu bezeichnen und die Uebersicht für den Spieler zu
erleichtern. Die Fortsetzung (Chorale nach dem) der Gesangs- und für Männerchor hätten vielleicht
eine nicht unwillkommene Ergänzung sein. Wie der erste, der Gesangs- Chor, betrifft, so sei bemerkt, dass die
beiden Oberstimmen auch für sich allein gesungen werden können.

Wichtig ist diese Arbeit, welche mit Eifer begonnen und mit Fleiß ausgeführt wurde, mittheilen zu der lange
vermutheten Absicht in dem Werke zu stehen, für welches sie bestimmt ist.

Alphabetisches Register der Melodien.

Die mit * bezeichneten Choräle finden sich auch rhythmisch im Anhang.

A.		C.		E.	
	No.		No.		Nr.
Abermal ist eins dahin	154	Christ, der du bist der helle Tag . .	40	Erbarm dich mein, o Herre Gott . .	39
Ach bleib bei uns Herr Jesu Christ .	1	Christe, der du bist Tag und Licht .	40	Erhalt uns Herr bei deinem Wort . .	40
Ach bleib mit deiner Gnade	2	Christe, du Lamm Gottes	22	Erleucht mich Herr, mein Licht . . .	41
Ach Gott erhör' mein Seufzen	3	Christe, mein Leben	106	Ermuntre dich, Herz, Muth und Sinn	163
Ach Gott thu' dich erbarmen	4	Christ fuhr gen Himmel	23	Ermuntre dich, mein schwacher Geist	42
Ach Gott und Herr	5	Christ ist erstanden	23	Erschienen ist der herrlich' Tag . .	43
Ach Gott vom Himmel sieh darein . .	6	Christ lag in Todesbanden	24	Es ist das Heil uns kommen her . . .	44
Ach Gott wie schrecklich ist dein . .	39	Christus, der ist mein Leben	2	Es ist genug	45
Ach Herr Gott meine Missethat . . .	19	Christus, der uns selig macht	25	Es ist gewisslich an der Zeit	46
Ach Herr, schone meiner, schone . . .	7	Christ, unser Herr, zum Jordan kam	184	Es kostet viel ein Christ zu sein . . .	186
Ach Herr, lehre mich bedenken	48	D.		Es spricht der Unweisen Mund	6
Ach Jesu, dessen Treu	126	Da Jesus an dem Kreuze starb	185	Es woll' uns Gott genädig sein . . .	47
Ach lieben Christen, seid getrost . .	127	Danket dem Herrn, denn er ist	26	F.	
Ach was soll ich Sünder machen . . .	8	Das wallt mein Gott	27	Fahre fort	187
Ach wie nichtig, ach wie flüchtig . .	9	Den Vater dort oben	28	Freu' dich sehr o meine Seele . . *	48
Allein Gott in der Höh' sei Ehr' . . .	10	Der am Kreuz ist meine Liebe	171	Freuet euch ihr Christen alle	49
Allein zu dir, Herr Jesu Christ	11	Der Höllen Pforten sind zerstört . .	127	Fröhlich soll mein Herze springen . .	164
Alle Menschen müssen sterben	12	Der Herr hat alles wohl gemacht . . .	42	Früh Morgens, da die Sonn'	158
Allenthalben, wo ich gehe	13	Der lieben Sonne Licht und Pracht . .	29	Fünf Brunnlein sind	5
Alles ist an Gottes Segen	14	Der Tag, der ist so freudenreich . . .	30	Für G'richt, Herr Jesu, steh' ich . . .	67
Als Jesus in der Nacht	74	Der Tag ist hin, mein Jesu	32	G.	
Also heilig ist der Tag	15	Die Nacht ist vor der Thür	31	Gedanke, der uns Leben giebt	50
Amen, Gott Vat'r und Sohne	182	Die Sonn' hat sich mit ihrem Glanz . .	32	Gelobet sei der Herr	114
An Wasserflüssen! Babylon *	38	Dies sind die heil'gen zehn Gebot . .	33	Gelobet seist du, Jesu Christ	51
Auch jetzt macht Gott uns offenbar .	183	Die Tugend wird durchs Kreuz geübet	174	Gieb dich zufrieden	52
Auf, auf, mein Geist, zu loben	157	Dir, dir Jehovah, will ich singen . .	34	Gott der Vater wohn' uns bei	54
Auf, auf, mein Herz, mit Freuden . . .	16	Du liebe Unschuld, du	111	Gott, der wirds wohl machen	85
Auf, Christenmensch	120	Du Friedefürst, Herr Jesu Christ . . .	35	Gott des Himmels und der Erden . . .	53
Auf Christi Himmelfahrt allein	10	Du, o schönes Weltgebäude	12	Gott, du bleibest doch mein Gott . . .	55
Auf hinauf zu deiner Freud'	153	Du Tochter Zion freue dich	35	Gott hat das Evangelium	56
Auf, ihr Christen, Christi Glieder . . .	112	Du weinest vor Jerusalem	11	Gott sei Dank durch alle Welt	128
Auf meinen lieben Gott	17	Durch Adams Fall ist ganz verderbt	166	Gott sei gelobet und gebenedeiet . . .	57
Aus meines Herzens Grunde *	18	E.		Gott Vater, sende deinen Geist	99
Aus tiefer Noth schrei ich zu dir . . .	19	Ein' feste Burg ist unser Gott	36	Grosser Prophet mein Herze begehret	58
B.		Ein Kindelein so löblich	30	Gute Nacht, ihr eiteln Freuden	62
Befiehl du deine Wege *	69	Ein Kind gebor'n zu Bethlehem . . .	37	H.	
Bleiches Antlitz sei gegrüsset	20	Ein Lämmlein geht und trägt die Schuld	38	Heiligster Jesu, Heiligungsquelle . .	162
Brich entzwei mein armes Herze . . .	21	Eins ist Noth, ach Herr dies Eine . .	156	Helft mir Gott's Güte preisen	161

VI.

H.	No.
Herr Christ, der ein'ge Gott'ssohn . . .	59
Herr, deinen Zorn wend ab . . .	70
Herr Gott, der du erforschest mich . .	38
Herr Gott, dich loben alle wir . . .	60
Herr Gott, dich loben wir . . .	61
Herr Gott nun sei gepreiset . . .	59
Herr, ich habe missgehandelt . . .	62
Herr Jesu Christ, dich zu uns wend*	63
Herr Jesu Christ, du höchstes Gut . .	44
Herr Jesu Christ, mein's Lebens Licht .	64
Herr Jesu Christ, wahr'r Mensch . . .	65
Herr, lehr mich thun . . .	188
Herr, nicht schicke deine Rache . . .	66
Herr, straf mich nicht in deinem Zorn .	19
Herr, wie du willst, so schicks mit mir*	68
Herzlich lieb hab ich dich, o Herr . .	67
Herzlich thut mich verlangen . . .	69
Herzliebster Jesu, was hast du verbr.*	70
Heut ist des Herren Ruhetag . . .	43
Heut triumphiret Gottes Sohn . . .	158
Hier legt mein Sinn sich vor dir nieder .	116
Hilf mir mein Gott, hilf . . .	166
Höchster Priester, der du dich . . .	71
I.	
Ich bin betrübt in meinem Sinn . . .	72
Ich bin ja Herr in deiner Macht . . .	73
Ich bin müde, mehr zu leben . . .	8
Ich dank' dir schon durch deinen Sohn .	74
Ich dank' dir lieber Herre . . .	157
Ich erhebe, Herr zu dir . . .	123
Ich glaub an einen Gott allein . . .	75
Ich hab' mein Sach' Gott heimgestellt .	76
Ich komm, o höchster Gott, zu dir . .	19
Ich ruf zu dir, Herr Jesu Christ . . .	78
Ich singe dir mit Herz und Mund . . .	108
Ich trage gross Verlangen . . .	77
Ich weiss, dass mein Erlöser lebt . . .	79
Ich weiss, dass mich Gott ewig liebet .	80
Ich weiss mein Gott dass all' meinThun .	81
Jerusalem, du hochgebaute Stadt . . .	189
Jesaia, dem Propheten das geschah . .	83
Jesu, allerliebster Bruder . . .	87
Jesu, deine tiefen Wunden . . .	82

I.	No.
Jesu, der du meine Seele . . .	84
Jesu hilf siegen . . .	58
Jesu, meine Freude . . .	85
Jesu, meiner Seelen Licht . . .	25
Jesu, meines Herzens Freud . . .	86
Jesu, meines Lebens Leben . . .	87. 88
Jesu, wollst uns weisen . . .	89
Jesus Christus, unser Heiland, der den Tod	90
Jesus Christus, unser Heiland, der von .	91
Jesus ist mein Hirt . . .	92
Jesus meine Zuversicht . . . *	93
In allen meinen Thaten . . .	94
In dem Leben hier auf Erden . . .	53
In dich hab ich gehoffet, Herr . . .	95
Ist dieser nicht des Höchsten Sohn . .	43
K.	
Kein Stündlein geht dahin . . .	96
Komm Gott Schöpfer . . .	63
Komm heiliger Geist . . .	97
Komm, o komm du Geist des Lebens . .	103
Kommt her zu mir spricht Gottes Sohn*	99
Kommt, lasst euch den Herren lehren .	48
Kommt und lasst uns Christum ehren .	98
Kyrie, ach Vater allerhöchster Gott . .	100
Kyrie, Eleison . . .	101
Kyrie, Gott Vater in Ewigkeit . . .	100
L.	
Lasset uns den Herren preisen, auf . .	102
Lasset uns den Herren preisen, o ihr . .	155
Liebe, die du mich zum Bilde . . .	103
Liebster Heiland, Licht der Heiden . .	104
Liebster Jesu wir sind hier . . .	105
Litanei . . .	101
Lobe den Herren, den mächtigen König .	106
Lobe den Herren, o meine Seele . . .	190
Lobet den Herren, denn er ist . . .	107
Lob sei dem allerhöchsten Gott . . .	160
Lobt Gott ihr Christen allzugleich . .	108
Lobt Gott unsern Herren . . .	157
M.	
Mache dich mein Geist bereit . . .	109
Machs mit mir Gott nach deiner Güt .	120

M.	No.
Macht hoch die Thür . . .	191
Mag ich Unglück nicht widerstahn . .	110
Man lobt dich in der Stille . . .	131
Mein' Augen schliess ich jetzt . . .	111
Meine Hoffnung stehet feste . . .	112
Meinen Jesum lass ich nicht . . .	113
Meine Seel' erhebt den Herrn . . .	114
Meine Seel' ermuntre dich . . .	105
Meine Seele willst du ruhn . . .	115
Mein Gott, das Herz ich bringe . . .	108
Mein Gott, durch den ich bin und lebe .	116
Mein Heiland nimmt die Sünder an . .	117. 118
Mein Herzens Jesu, meine Lust . . .	193
Mein Herz und Seel' den Herren . . .	32
Mein Jesu, dem die Seraphinen . . .	192
Mein Vater zeuge mich . . .	119
Mensch, willst du leben seliglich . .	43
Mir nach spricht Christus unser Held*	120
Mit Fried' und Freud' fahr ich dahin .	122
Mitten wir im Leben sind . . .	121
Morgenglanz der Ewigkeit . . .	194
N.	
Nicht so traurig, nicht so sehr . . .	123
Nimm von uns Herr, du . . .	158
Nimm von uns Herre Gott . . .	124
Nun bitten wir den heil'gen Geist . . .	125
Nun danket alle Gott . . .	126
Nun freut euch lieben Christen g'mein .	127
Nun giebt mein Jesus gute Nacht . . .	129
Nun komm, der Heiden Heiland . . .	128
Nun lasset uns den Leib begrab'n . .	129
Nun lasst uns Gott dem Herren . . *	130
Nun lob mein Seel den Herren . . .	131
Nun preiset alle Gottes . . .	195
Mun ruhen alle Wälder . . .	94
Nun sich der Tag geendet hat . . .	132
Nun sieh, wie fein und lieblich . . .	42
Nun singet und seid froh . . .	133
Nur nicht betrübt . . .	134
O.	
O dass ich tausend Zungen hätte . . .	135
O du allersüss'ste Freude . . .	48
O du dreiein'ger Gott . . .	138

VII.

O.	No.
O du Liebe meiner Liebe	136
O Ewigkeit, du Donnerwort . . *	137
O Gott, der du die Menschenkind .	46
O Gott du frommer Gott 138. 139.	140
O Gottes Stadt, o goldnes Licht . .	141
O Gott, ich dank' dir allezeit . . .	166
O grosser Gott von Macht	142
O grosser Gott in's Himmels Thron	165
O Haupt voll Blut und Wunden . .	69
O heiliger Geist, kehr bei uns ein .	175
O heiliger Geist, o heiliger Gott . .	143
O Herre Gott, dein göttlichs Wort .	166
O Herr gedenk in Todespein . . .	169
O Jesu Christ, dein Kripplein ist .	178
O Jesu Christ, du höchstes Gut . .	19
O Jesu Christ, mein schönstes Licht	78
O Jesu Christ, mein's Lebens Licht*	64
O Jesu, du mein Bräutigam	64
O Lamm Gottes unschuldig	144
O schwerer Fall, der Adam hat . .	141
O theures Blut, o rothe Fluth . . .	145
O Traurigkeit	145
O Vater, allmächtiger Gott	146
O Welt, sieh hier dein Leben . . .	94
O wie selig seid ihr doch, ihr Frommen	147
O wir armen Sünder	148
R.	
Religion von Gott gegeben	149
Ringe recht, wenn Gottes	196

S.	No.
Schmücke dich, o liebe Seele . . *	150
Schönster Immanuel, Herzog . . .	151
Seelenbräutigam	152
Seele, was ist Schön'res wohl . . .	153
Sei Lob und Ehr dem höchsten Gut	44
Sieh, hier bin ich, Ehrenkönig . .	197
Sieh, wie lieblich und wie fein . .	128
Singen wir aus Herzens Grund . .	154
Soll ich mich denn täglich kränken .	66
Sollt ich meinem Gott nicht singen .	155
Straf mich nicht in deinem Zorn .	190
T.	
Trautster Jesu, Ehrenkönig	156
V.	
Valet will ich dir geben	157
Vater unser im Himmelreich . . .	158
Verleih uns Frieden gnädiglich . .	159
Verzage nicht, o frommer Christ . .	95
Vom Himmel hoch da komm ich her	160
Von Gott will ich nicht lassen . .	161
Vor deinen Thron tret ich hiermit .	65
W.	
Wach auf mein Herz und singe . . .	130
Wachet auf! ruft uns die Stimme *	162
Warum betrübst du dich mein Herz	163
Warum sollt ich mich denn grämen	164
Was alle Weisheit in der Welt . .	47
Was Gott thut, das ist wohlgethan .	165

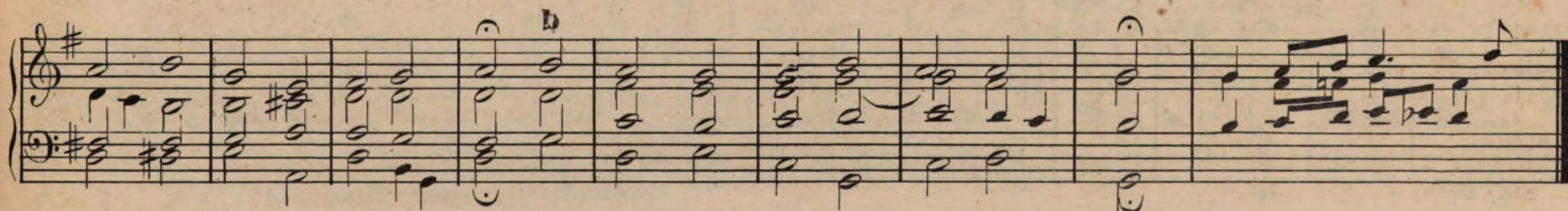
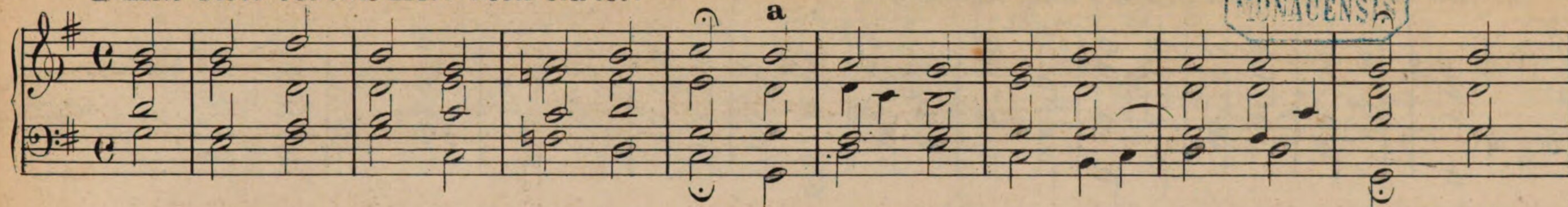
W.	No.
Was Lobes soll'n wir dir, o Vater .	26
Was mein Gott will, gescheh' all'zeit*	166
Was sorg ich ängstlich für mein Leben	198
Welt ade, ich bin dein müde . . .	167
Wenn dein herzlichster Sohn . . .	6
Wenn meine Sünd'n mich kränken .	168
Wenn mein Stündlein vorhanden ist	169
Wenn wir in höchsten Nöthen sein*	170
Werde munter mein Gemüthe . . .	171
Wer ist wohl wie du	152
Wer nur den lieben Gott lässt walten*172.	173
Wer weiss, wie nahe mir mein Ende	172
Wer will, was Gott auserwählet . .	12
Wie fliegt dahin der Menschen . . .	76
Wie gross ist des Allmächtgen Güte	174
Wie schön leucht't uns der Morgenst.*	175
Wie selig, Herr, ist der Gerechte .	172
Wie wohl ist mir, o Freund der Seelen176.	177
Wir Christenleut	178
Wir glauben all' an einen Gott .179.	180
Wo Gott der Herr nicht bei uns hält	127
Wo Gott zum Haus nicht giebt . . .	63
Wollt ihr wissen, was mein Preis .	199
Wo soll ich fliehen hin	17
Wunderbarer König	200
Z.	
Zion klagt mit Angst und Schmerzen .	181

Im Anhang: 20 rhythmische Choräle und liturgische Chöre für gemischten und für Männerchor.

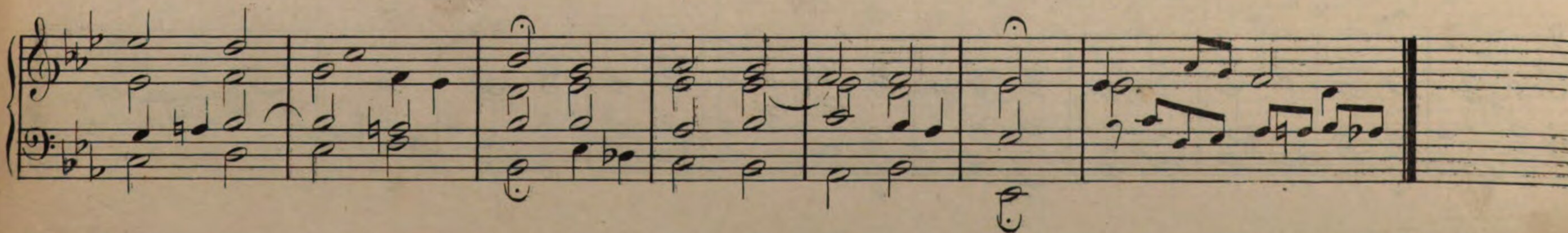
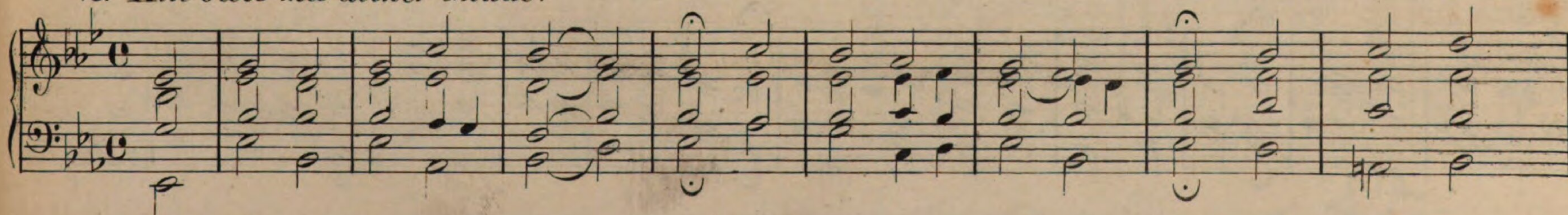
Verzeichniss derjenigen Melodien, die gleiches Versmass haben und welche daher nach Maassgabe des Inhalts der Lieder mit einander vertauscht werden können.

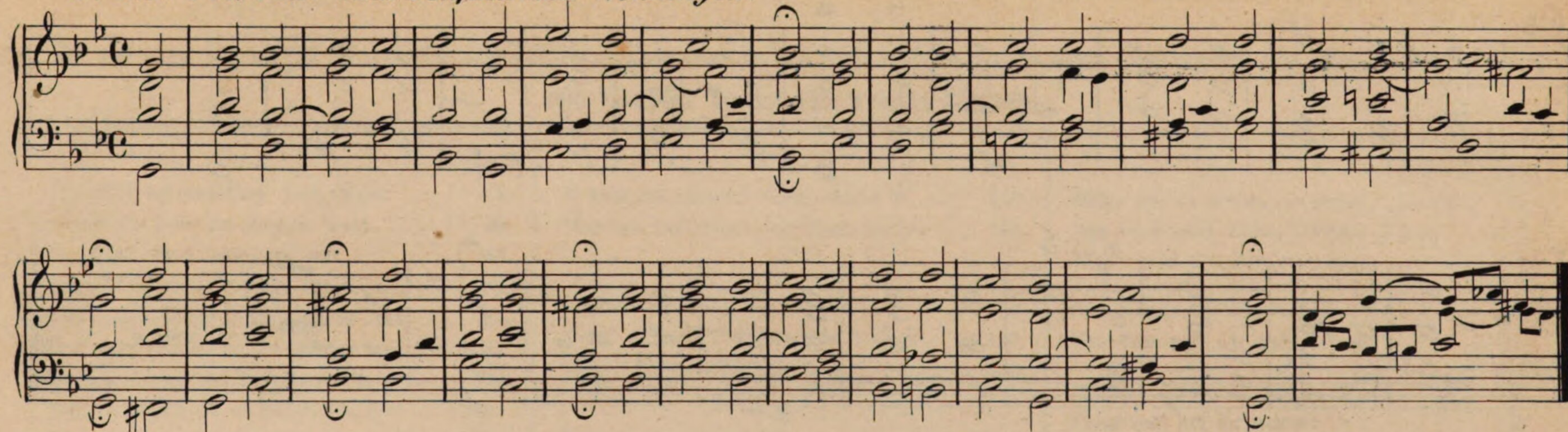
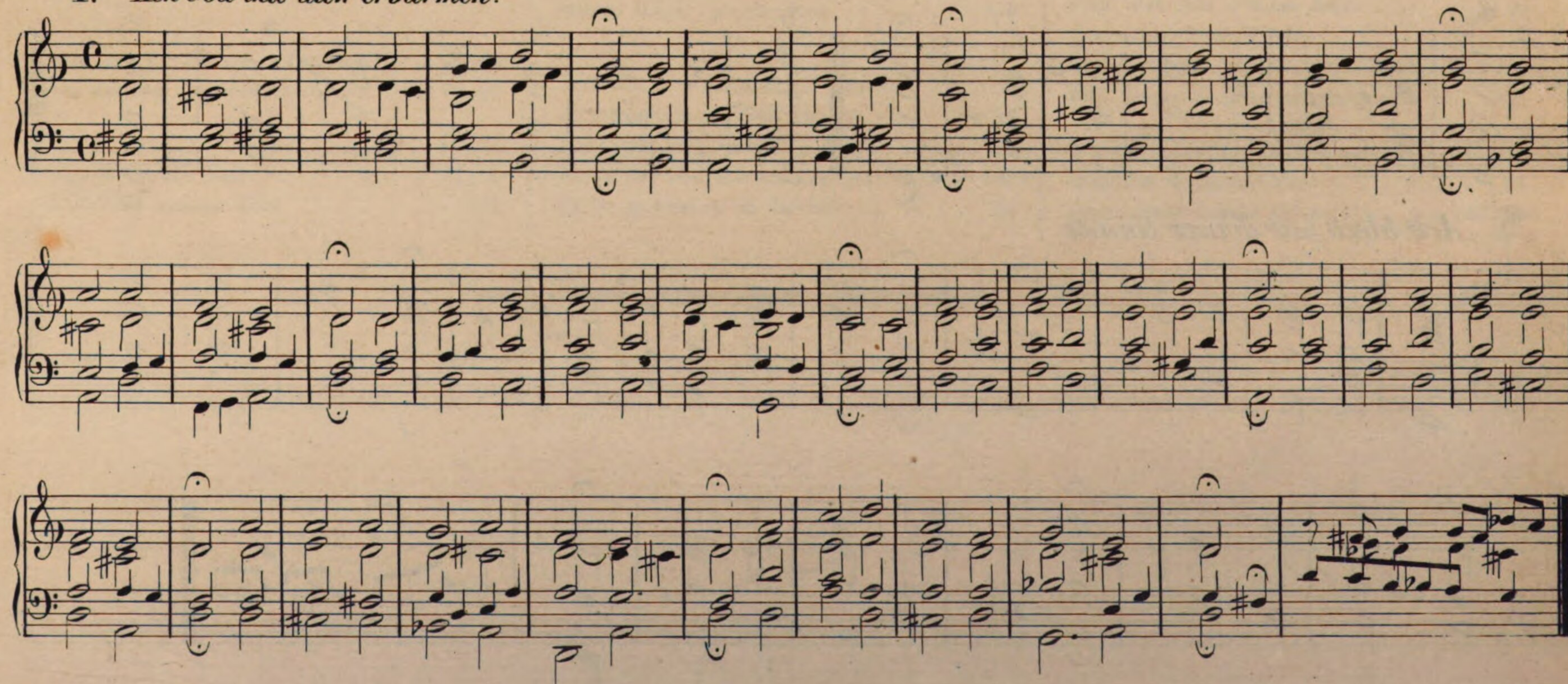
1.	No.	4.	No.	No.	
Ach bleib bei uns Herr Jesu Christ . . .	1	O dass ich tausend Zungen hätte . . .	135	Herr, wie du willst, so schicks mit mir . . .	68
Erhalt uns Herr bei deinem Wort . . .	40	Wer nur den lieben Gott lässt walten . . .	172	Nun freut euch lieben Christen g'mein . . .	127
Herr Gott, dich loben alle wir . . .	60			Wenn mein Stündlein vorhanden ist . . .	169
Herr Jesu Christ, dich zu uns wend . . .	63	5.		8.	
Herr Jesu Christ, mein's Lebens Licht . . .	64	Gott des Himmels und der Erden . . .	53	Aus meines Herzens Grunde . . .	18
Herr Jesu Christ, wahr'r Mensch und Gott	65	Komm o komm, du Geist des Lebens . . .	103	Von Gott will ich nicht lassen . . .	161
Nun lasset uns den Leib begrab'n . . .	129	Liebe, die du mich zum Bilde . . .	103	9.	
Vom Himmel hoch da komm ich her . . .	160			Herzlich thut mich verlangen . . .	69
Wenn wir in höchsten Nöthen sein . . .	170	6.		Valet will ich dir geben . . .	157
		Jesus, meine Zuversicht . . .	93	10.	
		Meinen Jesum lass ich nicht . . .	113	Freu' dich sehr o meine Seele . . .	43
				Jesu deine tiefen Wunden . . .	82
		7.		Werde munter mein Gemüthe . . .	171
		Ach Gott, vom Himmel sieh darein . . .	6	Zion klagt mit Angst und Schmerzen . . .	181
		Allein Gott in der Höh' sei Ehr . . .	10		
		Aus tiefer Noth schrei ich zu dir . . .	19	11.	
		Es ist das Heil uns kommen her . . .	44	Alle Menschen müssen sterben . . .	12
		Es ist gewisslich an der Zeit . . .	46	Jesu, der du meine Seele . . .	84
				Jesu, meines Lebens Leben . . .	87. 88

1. *Ach bleib bei uns Herr Jesu Christ.*

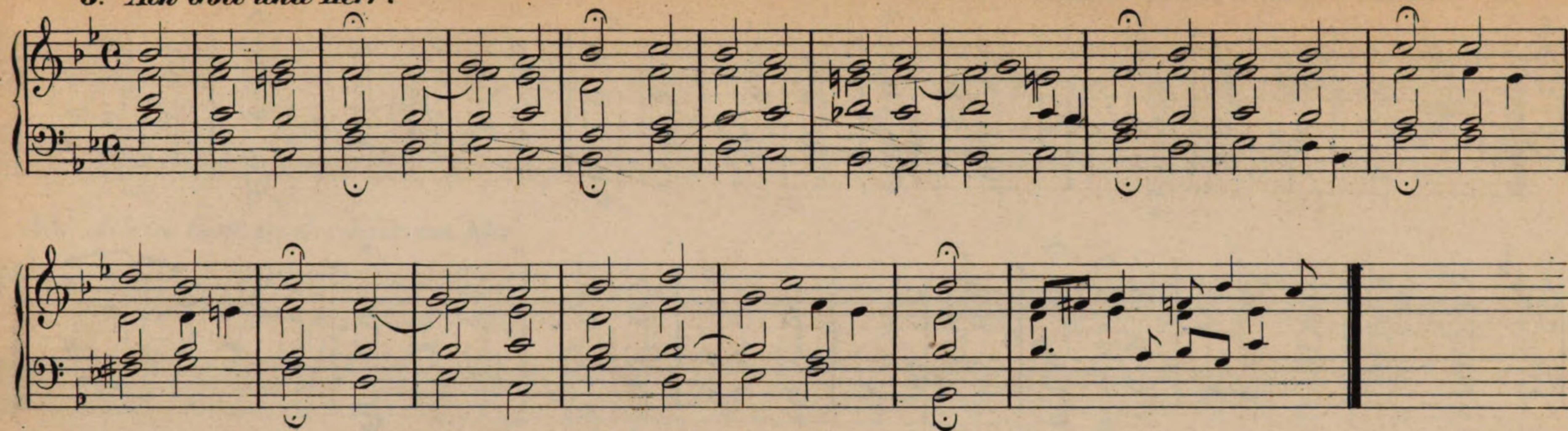


2. *Ach bleib mit deiner Gnade.*

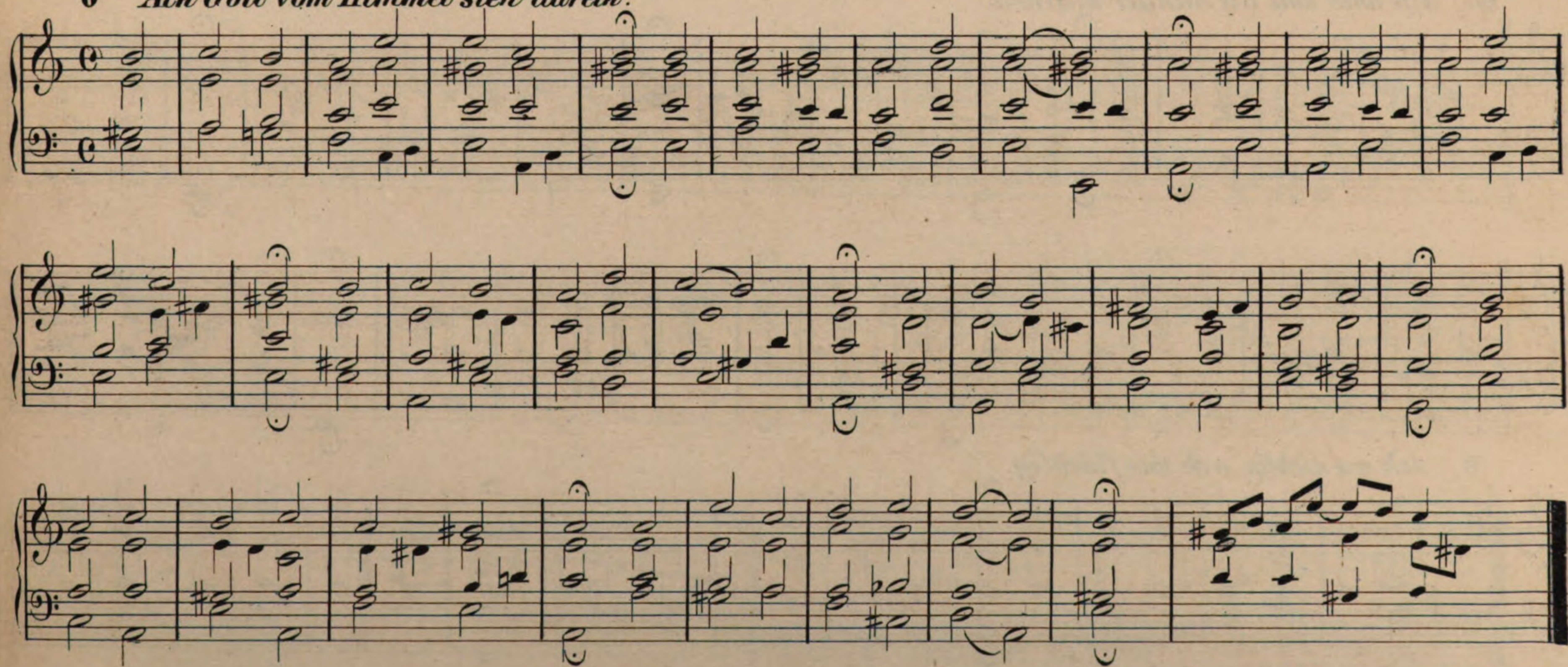


3. *Ach Gott erhör' mein Seufzen und Wehklagen.*4. *Ach Gott thu' dich erbarmen.*

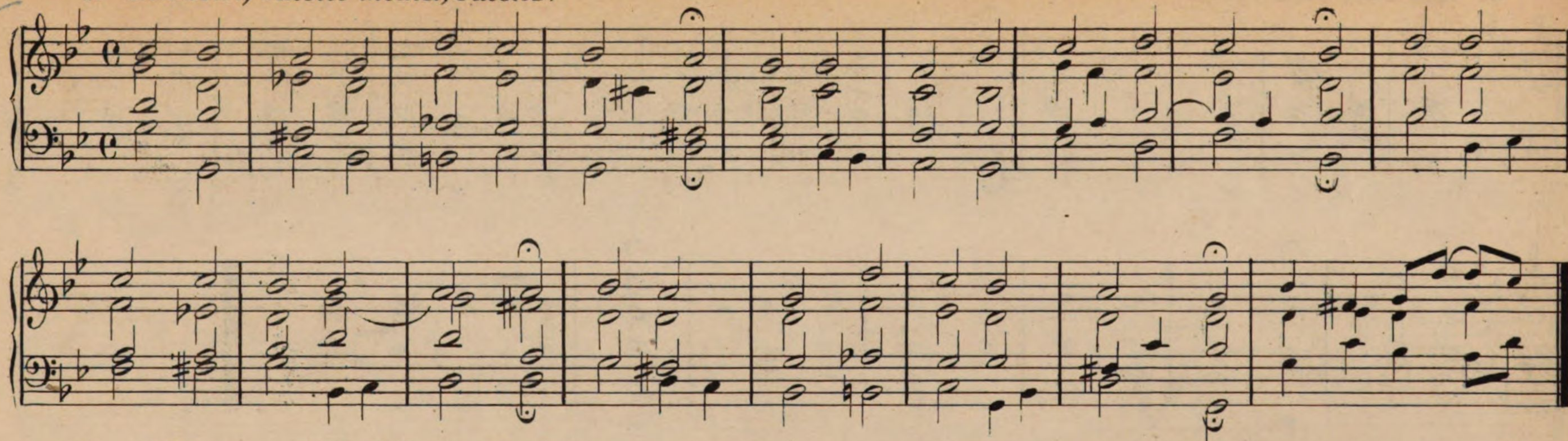
5. *Ach Gott und Herr.*



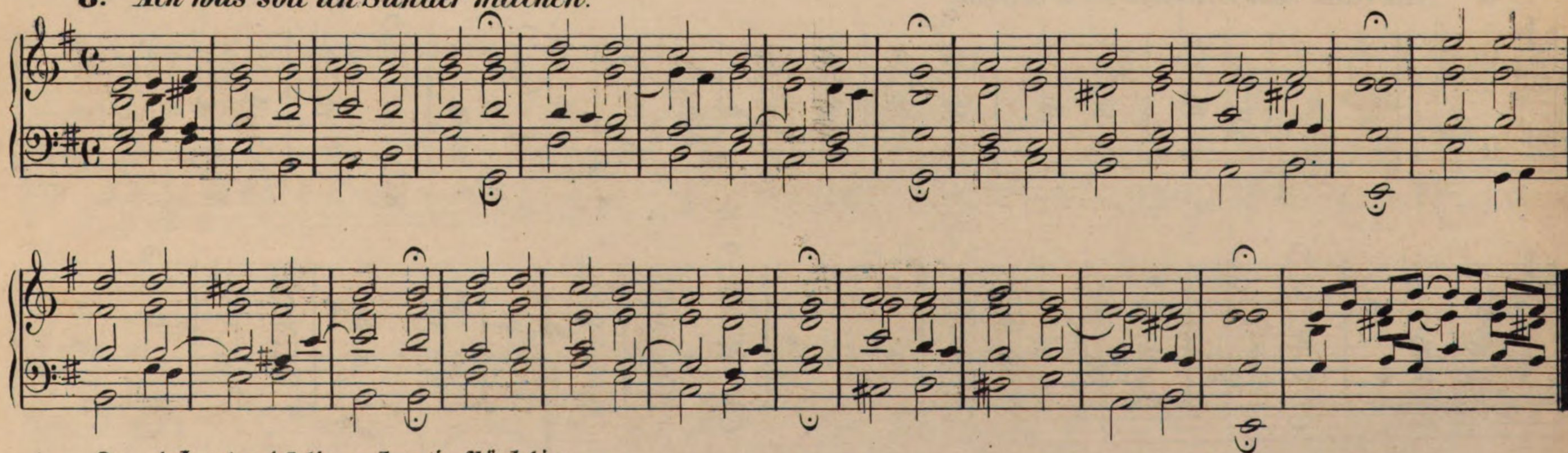
6 *Ach Gott vom Himmel sieh darein.*



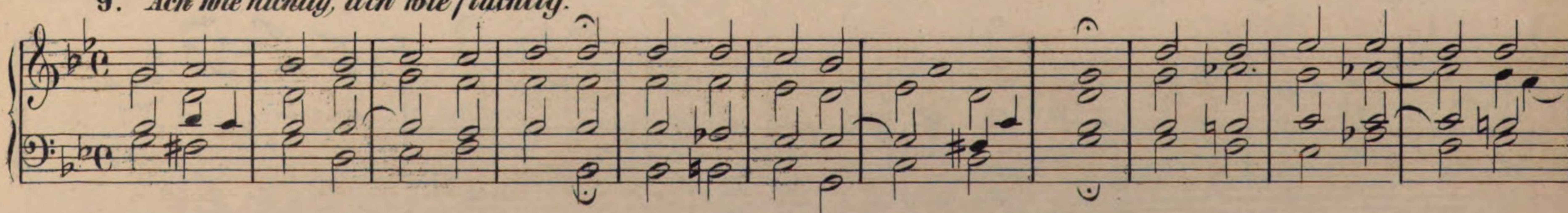
7. *Ach Herr, schone meiner, schone.*

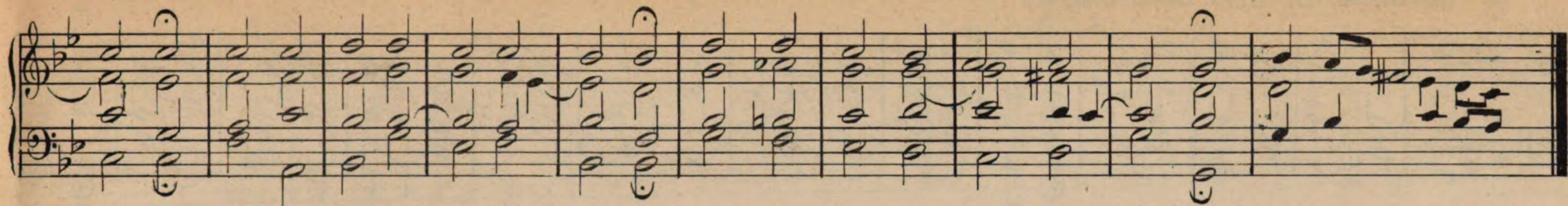


8. *Ach was soll ich Sünder machen.*

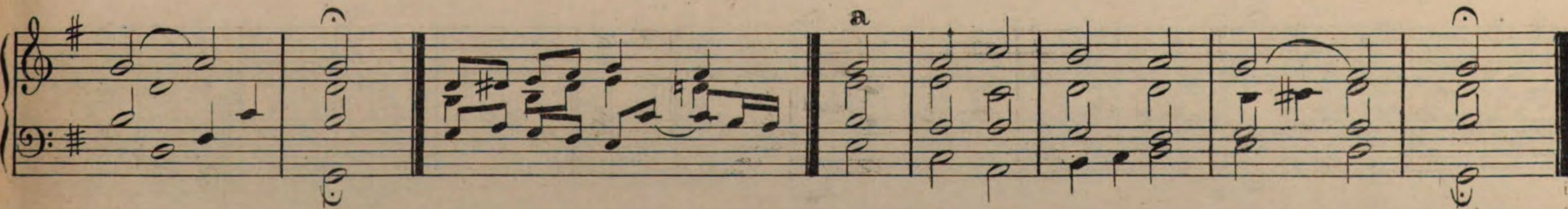
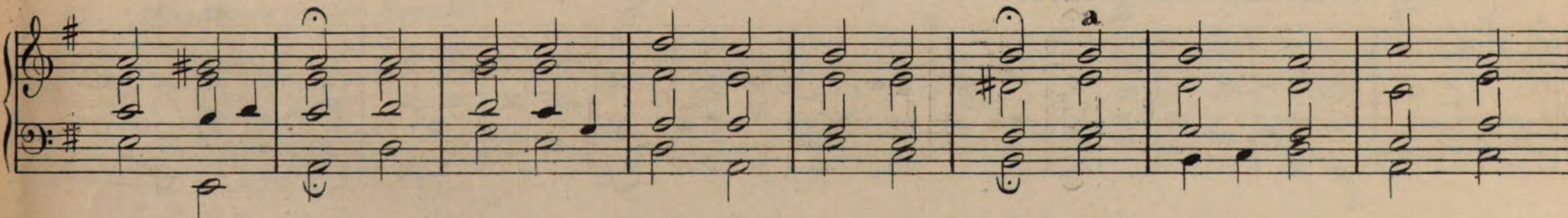
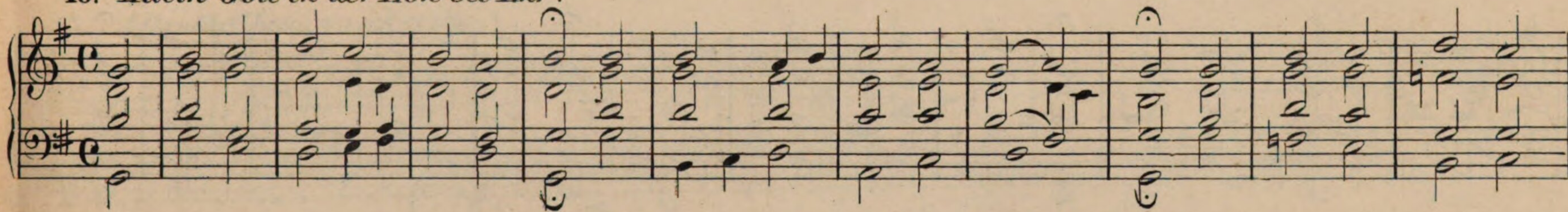


9. *Ach wie nichtig, ach wie flüchtig.*

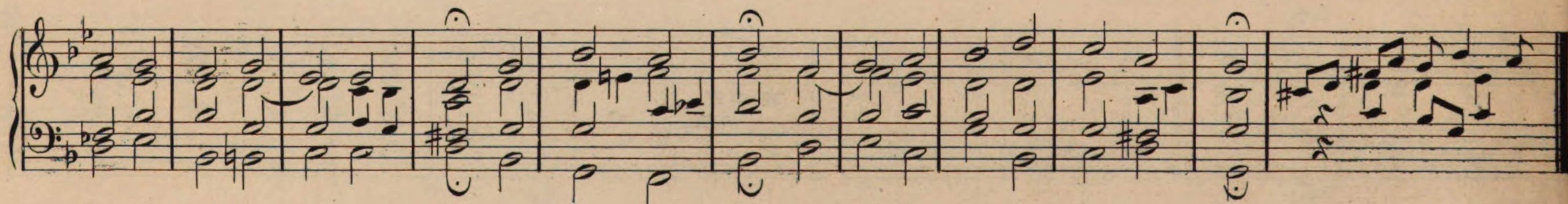
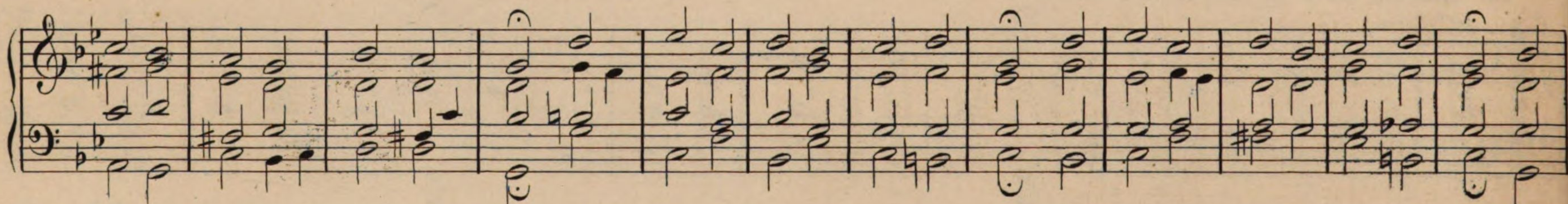
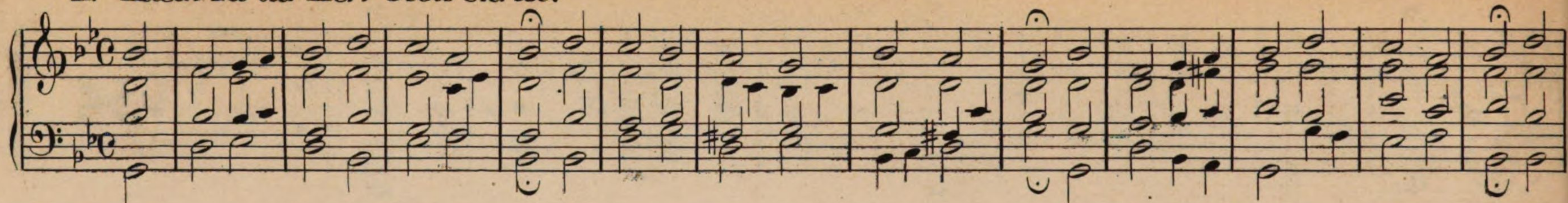




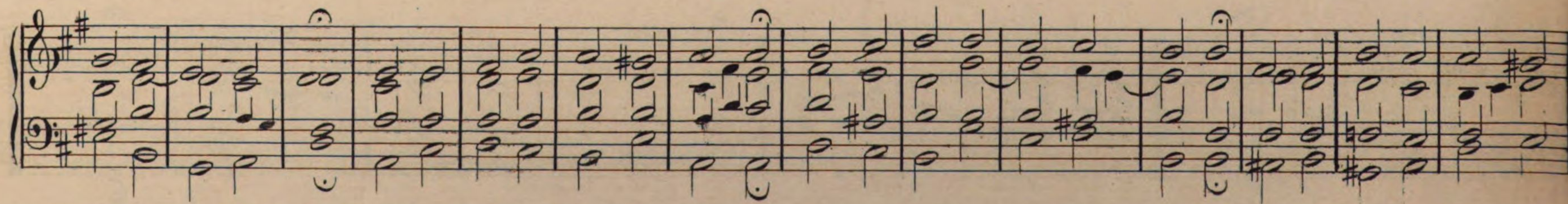
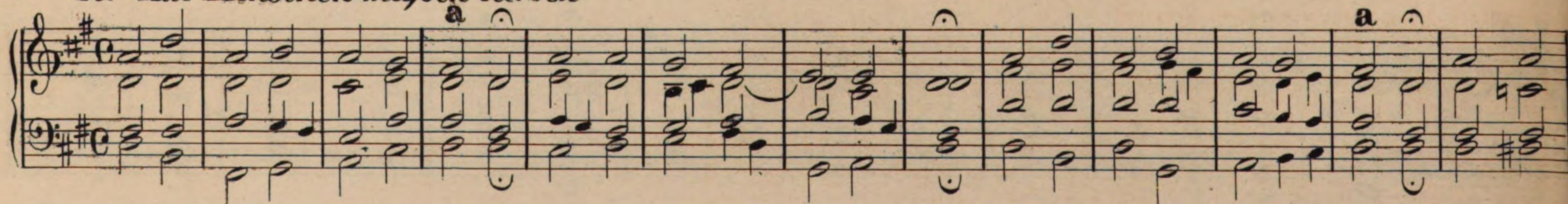
10. *Allein Gott in der Höh sei Ehr.*



11. *Allein zu dir Herr Jesu Christ.*



12. *Alle Menschen müssen sterben*



b **a** **b**

13. *Allenthalben, wo ich gehe.*

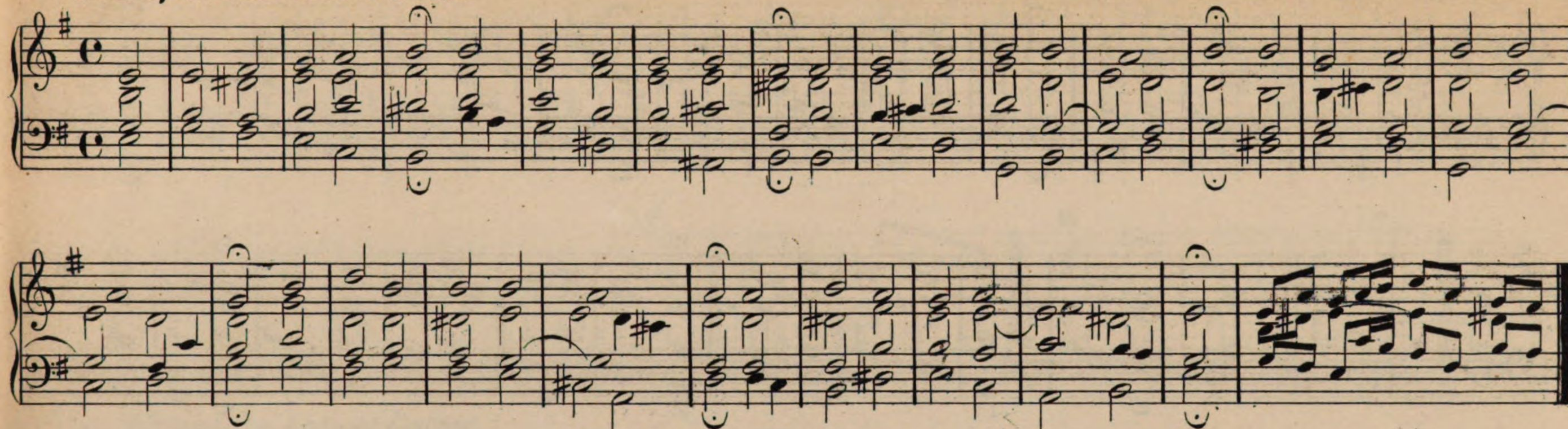
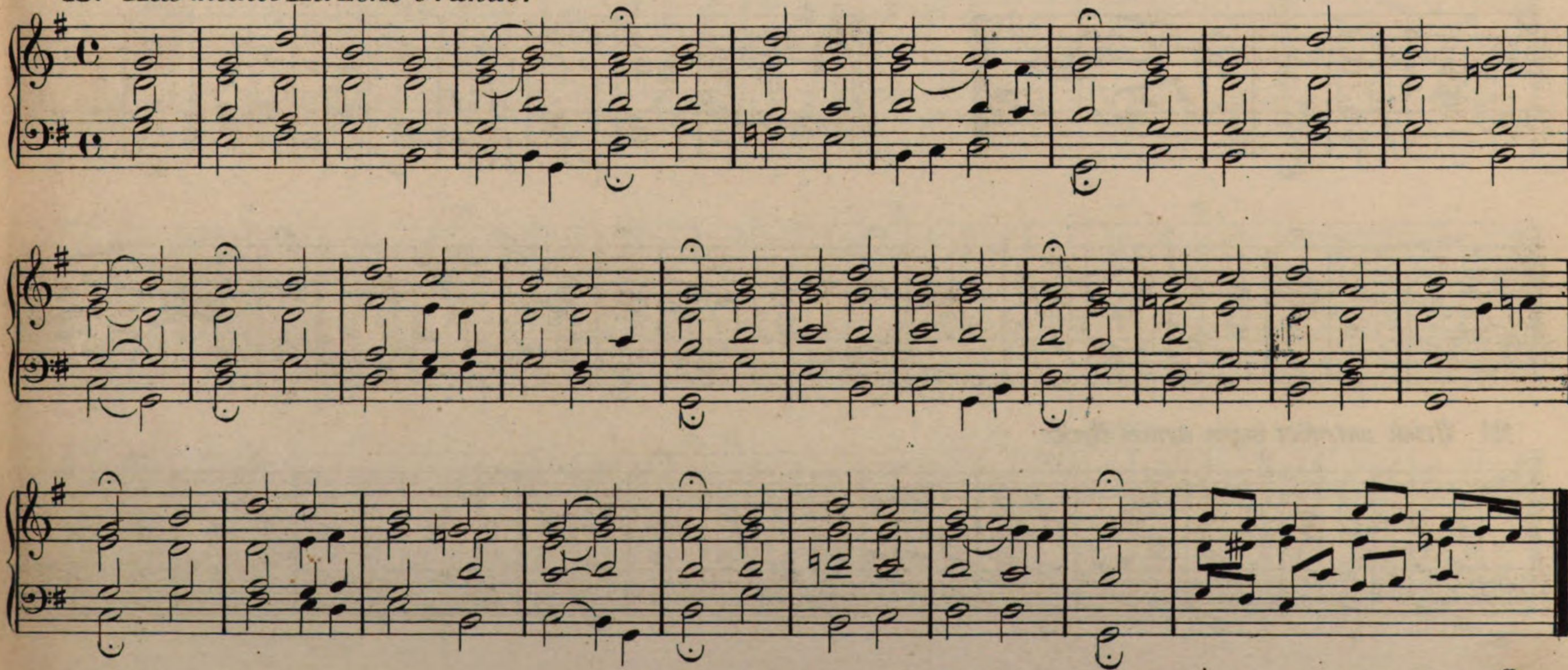
14. *Alles ist an Gottes Segen.*

15. *Also heilig ist der Tag.*

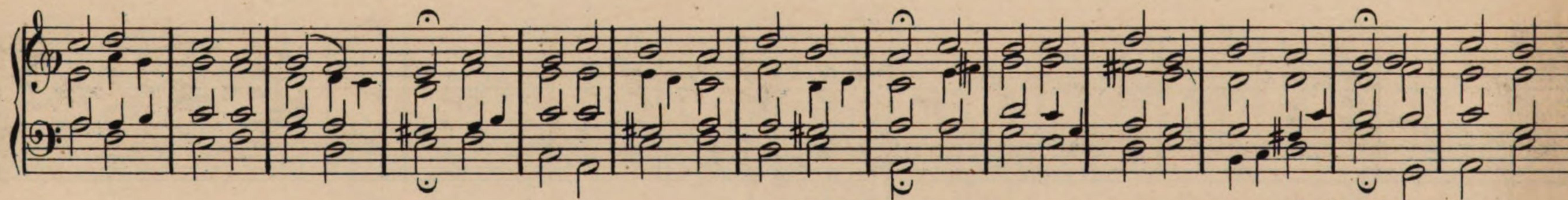
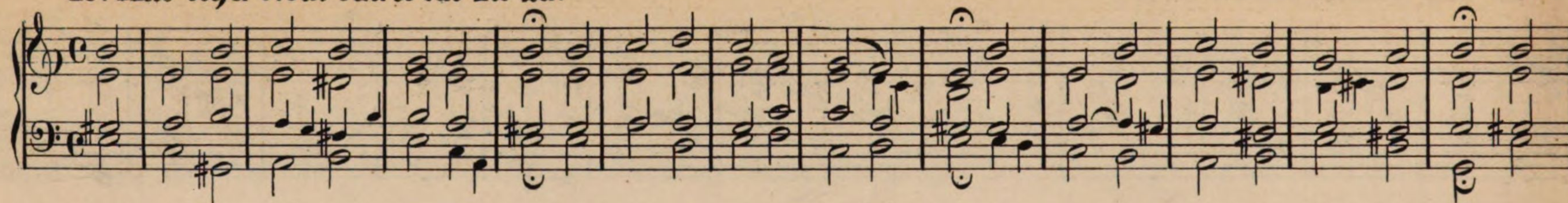
Handwritten musical score for piece 15, "Also heilig ist der Tag." The score is written for piano on two staves, treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music consists of 14 measures. The first three measures are marked with a fermata. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a final cadence in the last measure.

16. *Auf, auf mein Herz mit Freuden.*

Handwritten musical score for piece 16, "Auf, auf mein Herz mit Freuden." The score is written for piano on two staves, treble and bass clef. The key signature is one flat (Bb), and the time signature is common time (C). The music consists of 14 measures. The first three measures are marked with a fermata. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a final cadence in the last measure.

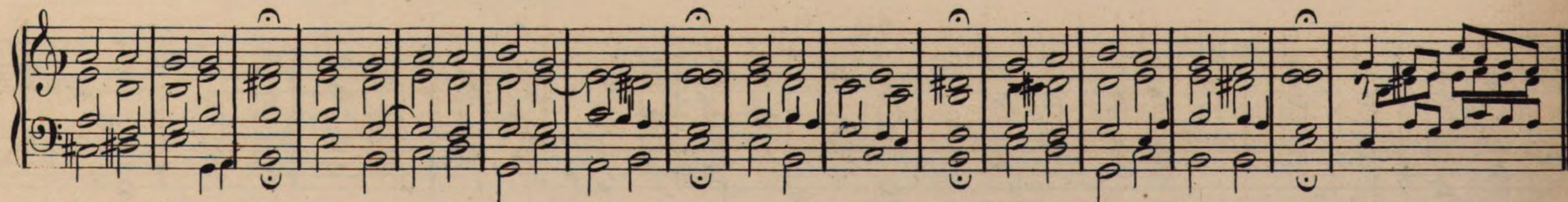
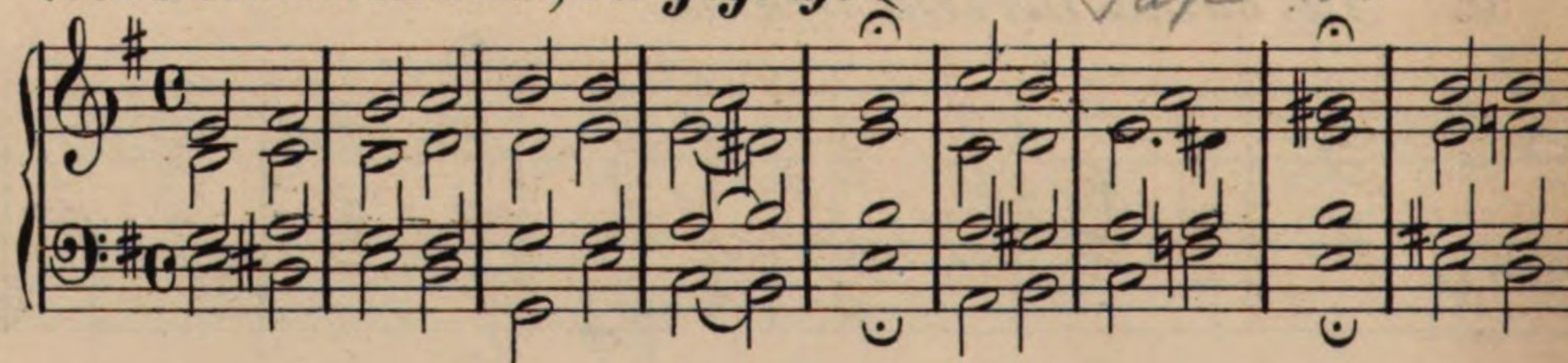
17. *Auf meinen lieben Gott.*18. *Aus meines Herzens Grunde.*

19. *Aus tiefer Noth schrei ich zu dir.*

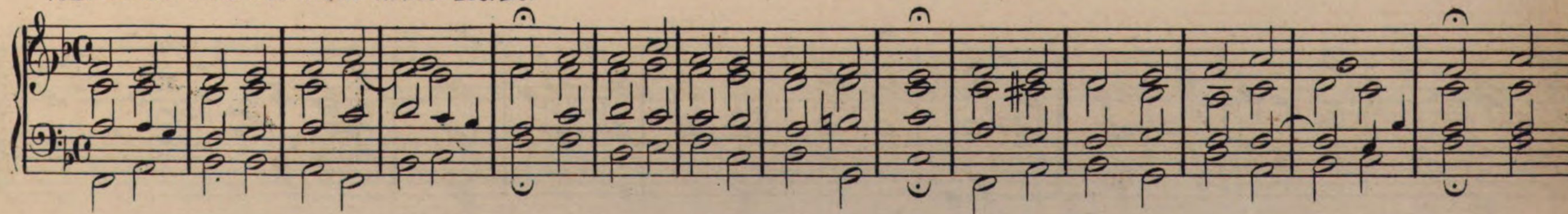


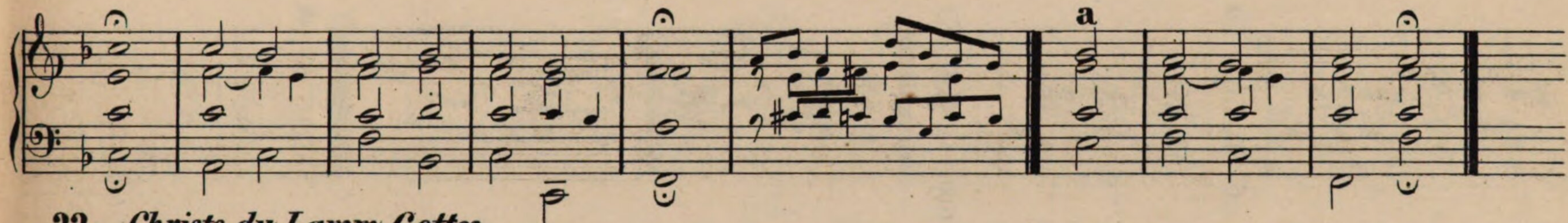
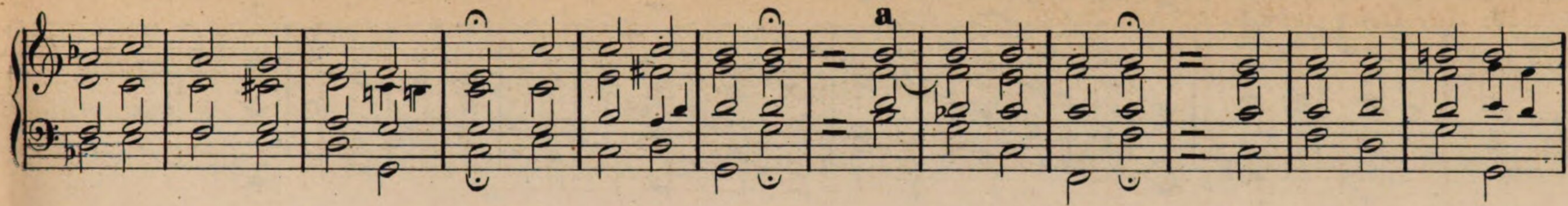
20. *Bleiches Antlitz, sei gegrüßet.*

Pape 1648

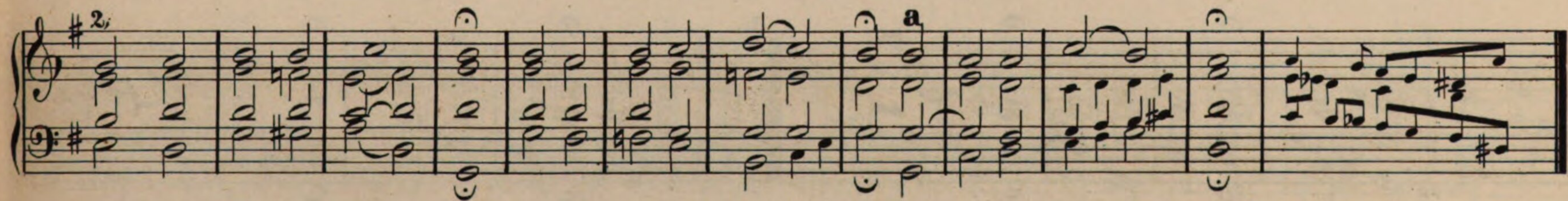
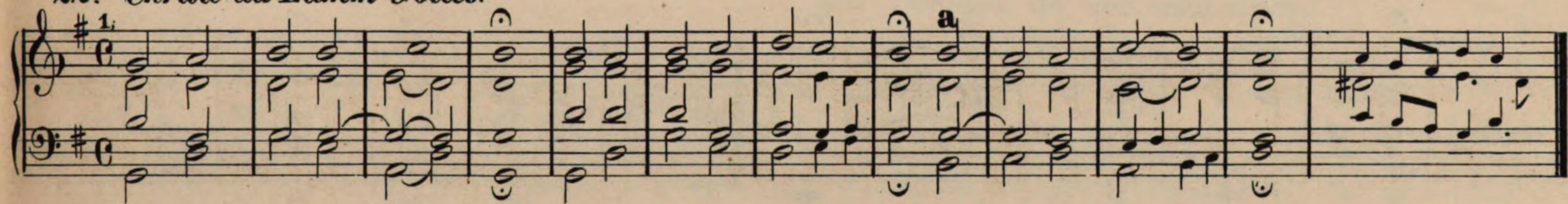


21. *Brich entzwei mein armes Herze.*

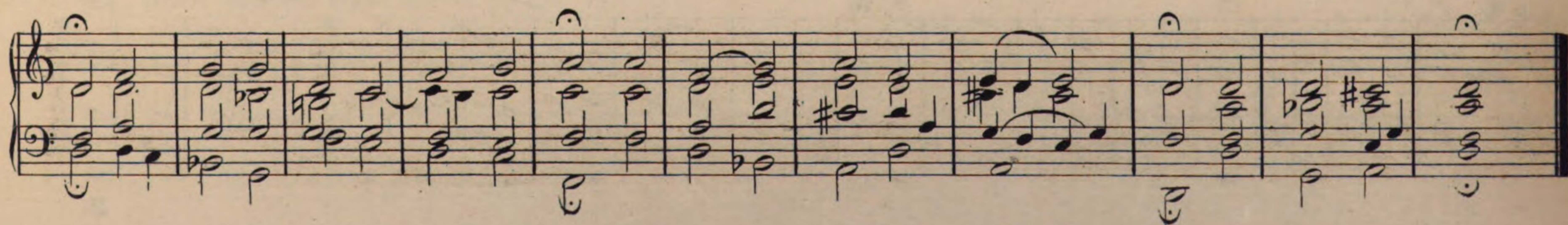
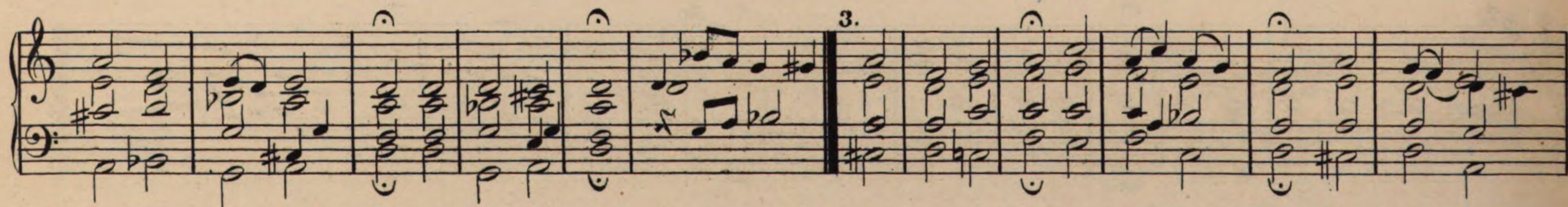
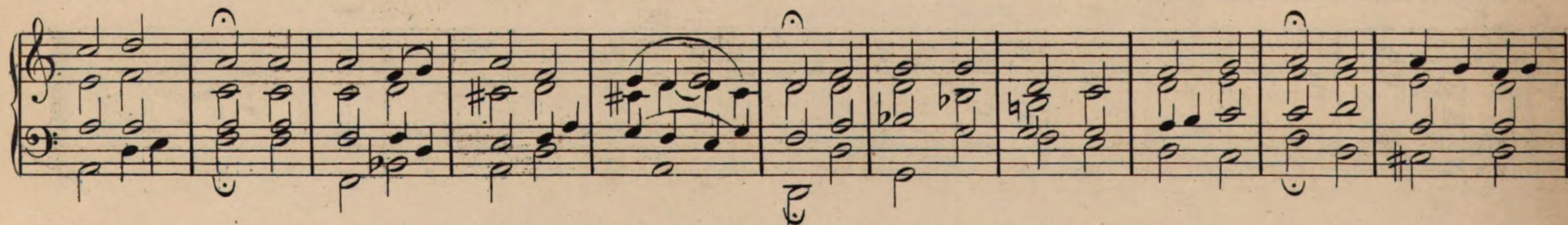
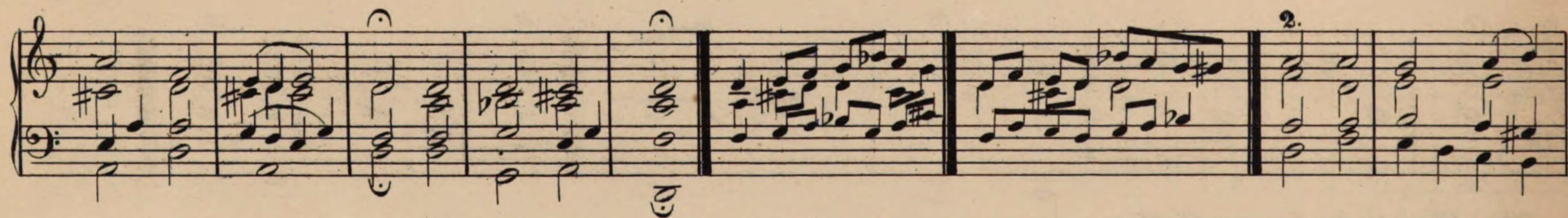
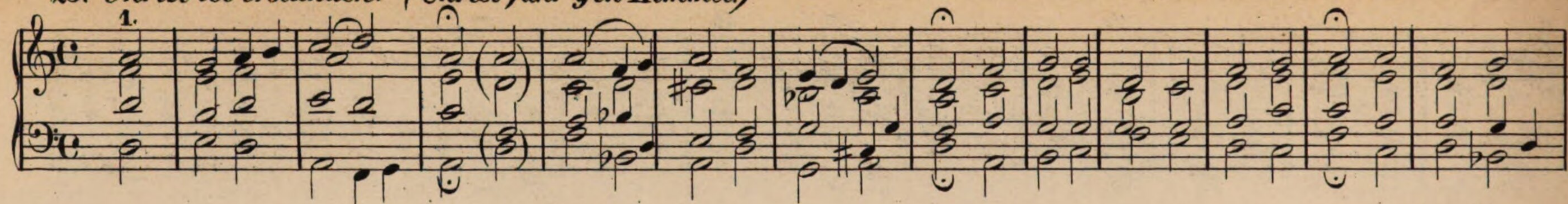




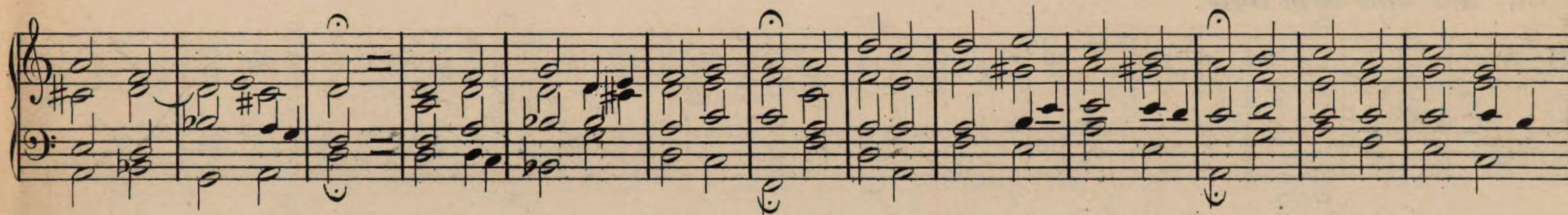
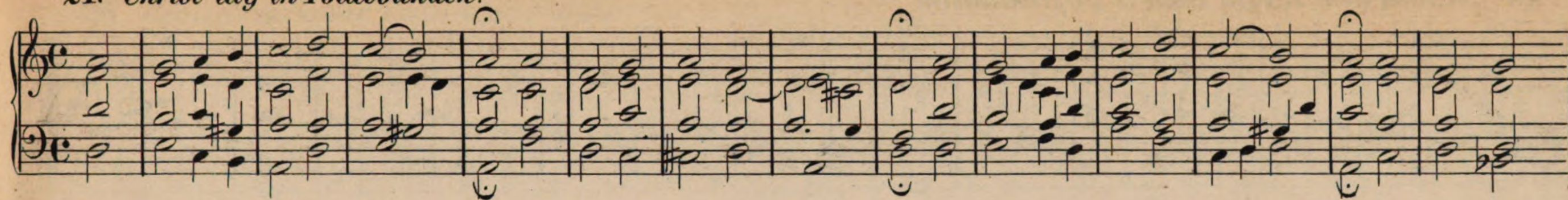
22. *Christe du Lamm Gottes.*



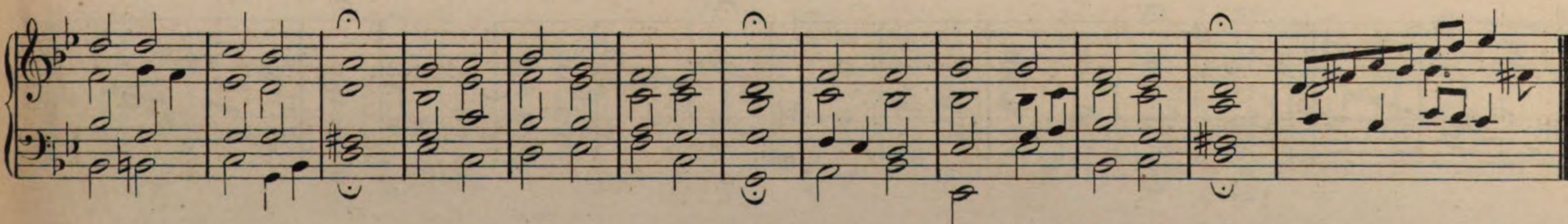
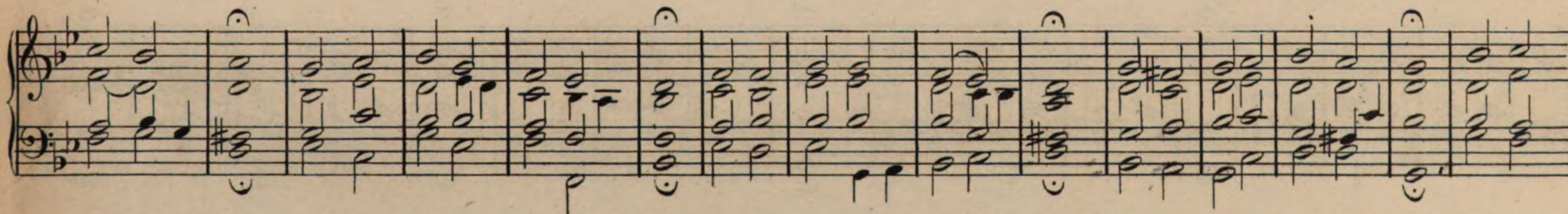
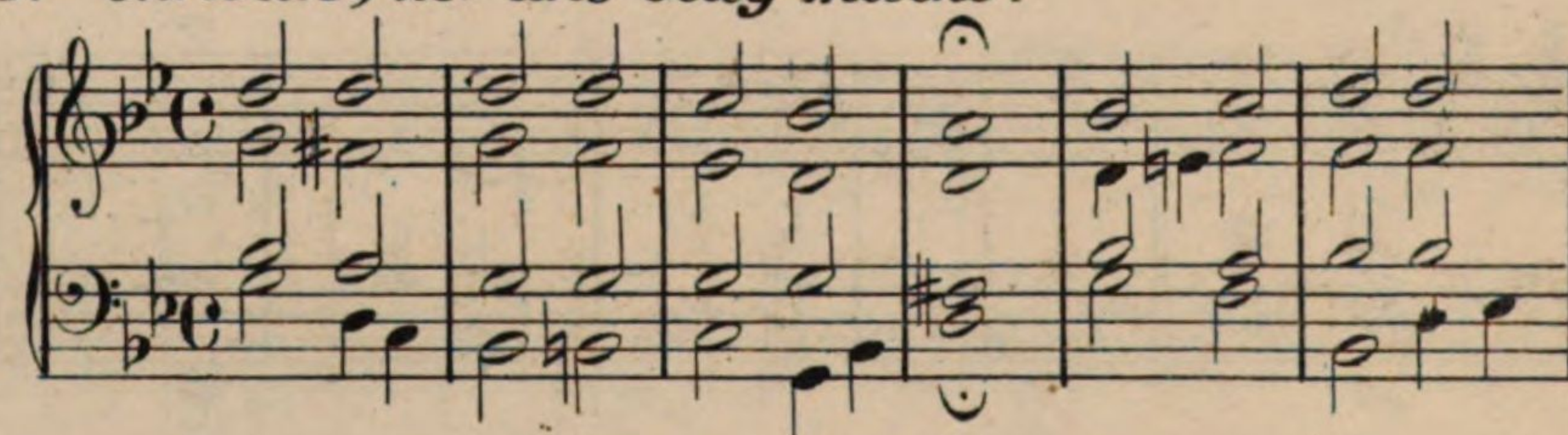
23. *Christ ist erstanden. (Christ fuhr gen Himmel.)*



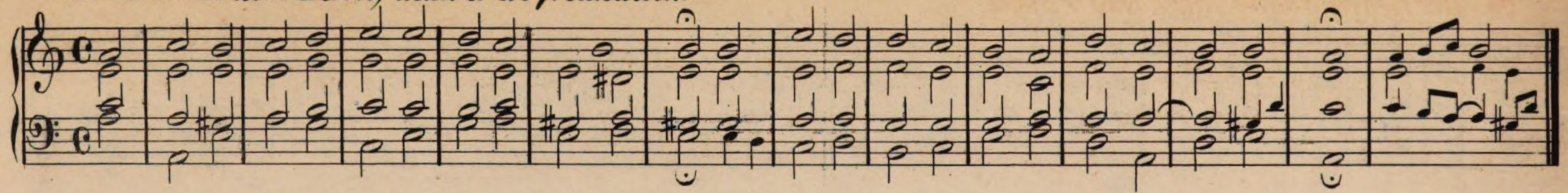
24. *Christ lag in Todesbanden.*



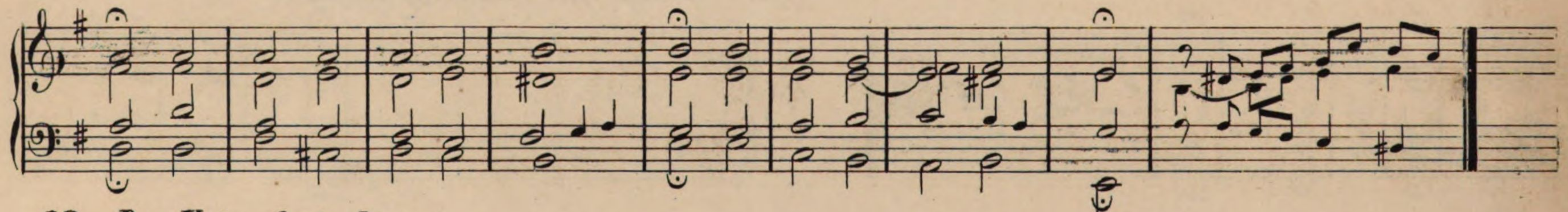
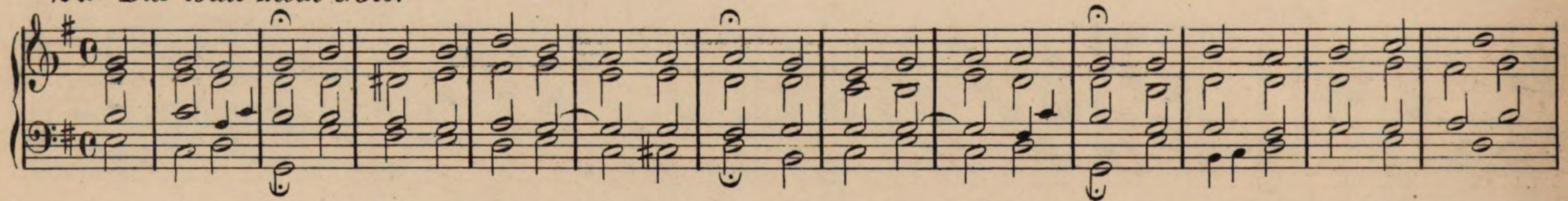
25. *Christus, der uns selig macht.*



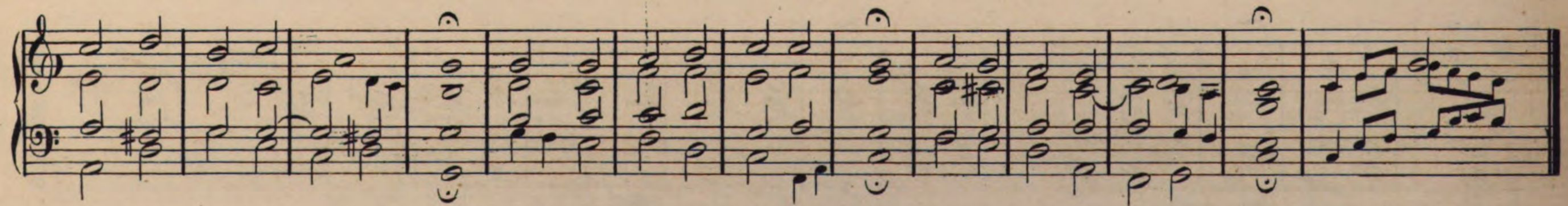
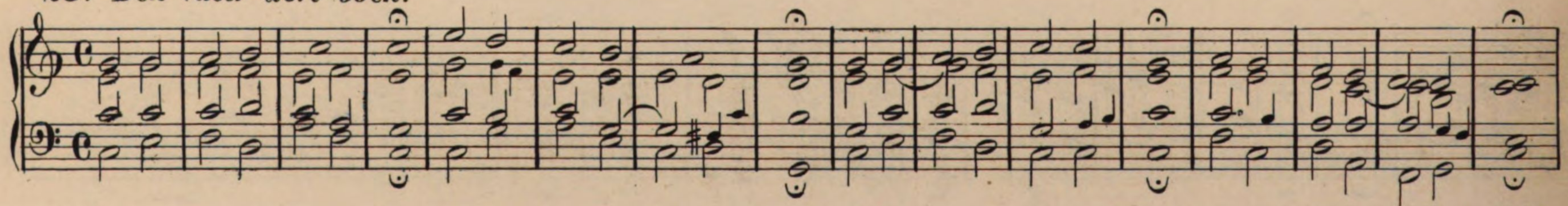
26. *Danket dem Herrn, denn er ist freundlich.*



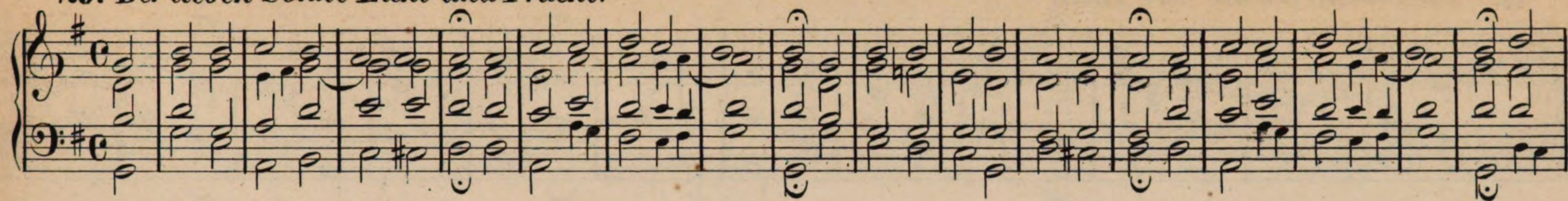
27. *Das walt mein Gott.*



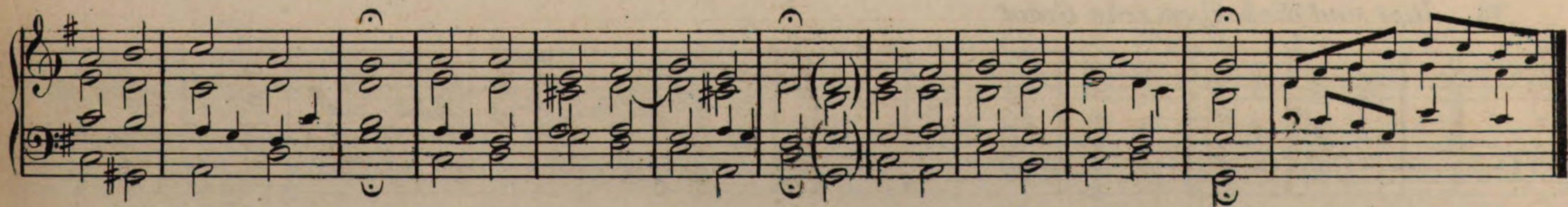
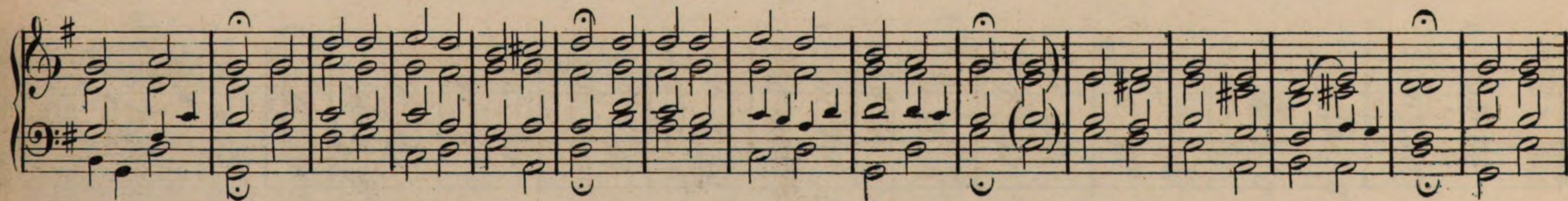
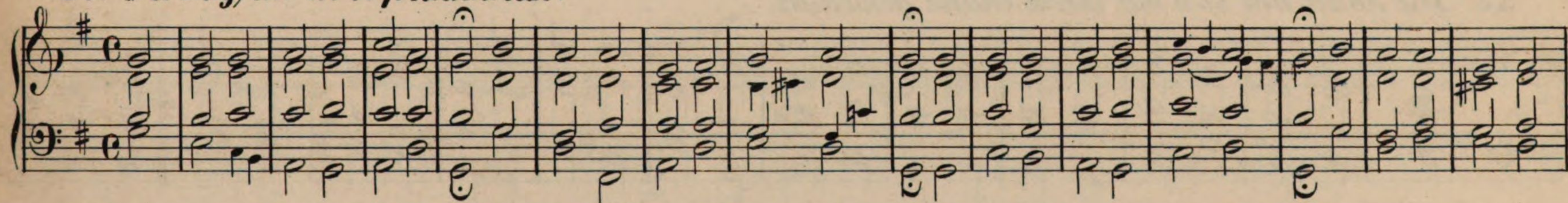
28. *Den Vater dort oben.*



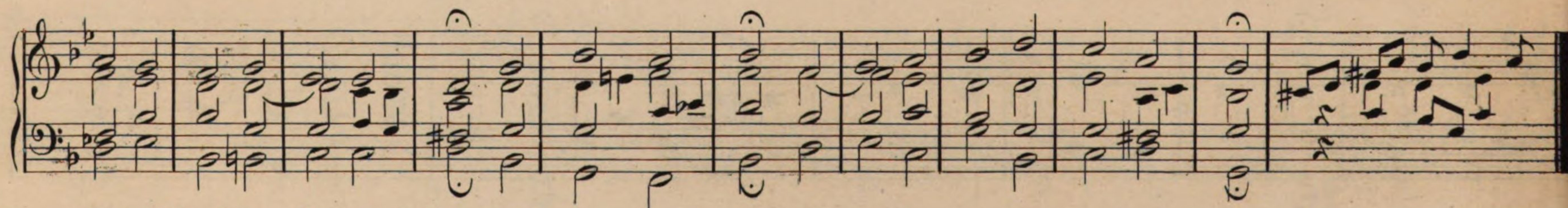
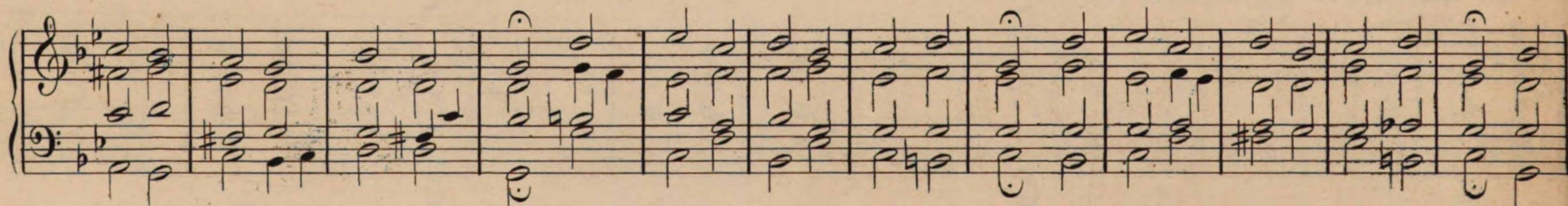
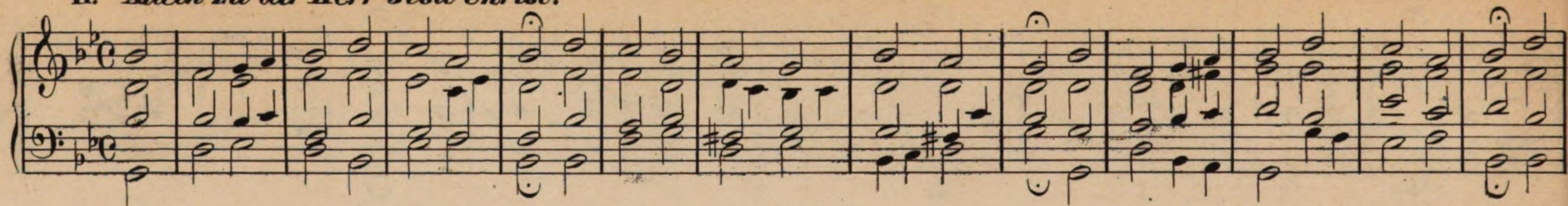
29. *Der lieben Sonne Licht und Pracht.*



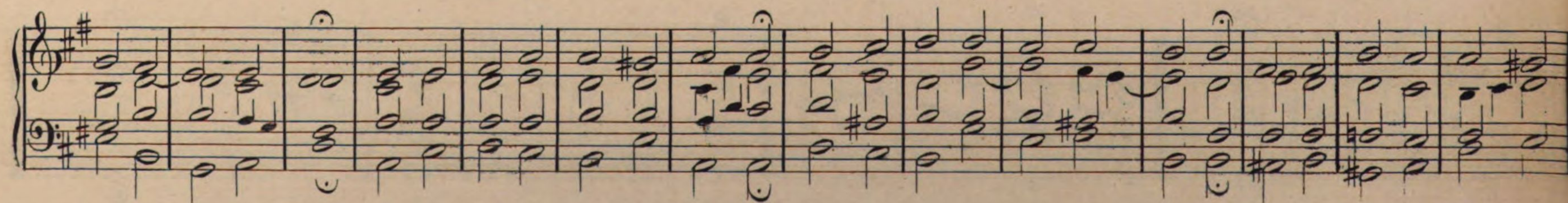
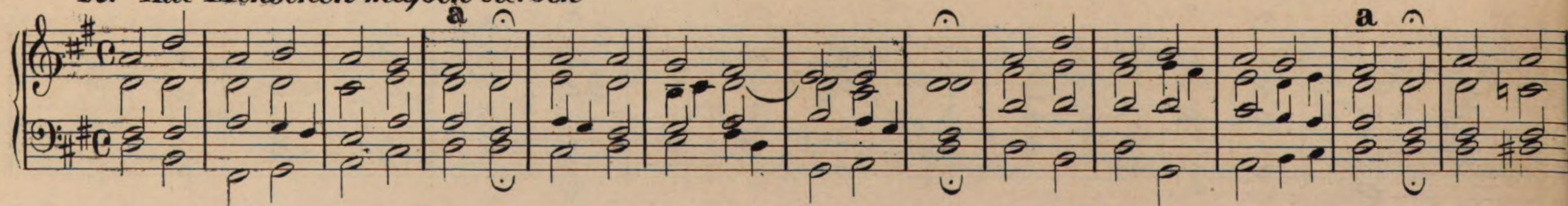
30. *Der Tag, der ist so freudenreich.*

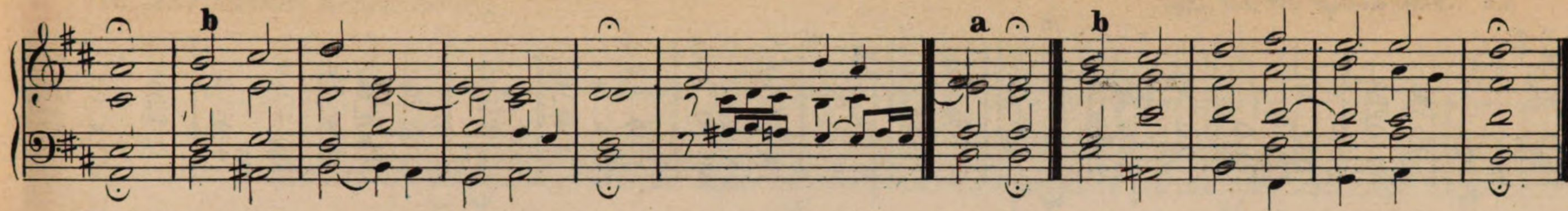


11. *Allein zu dir Herr Jesu Christ.*

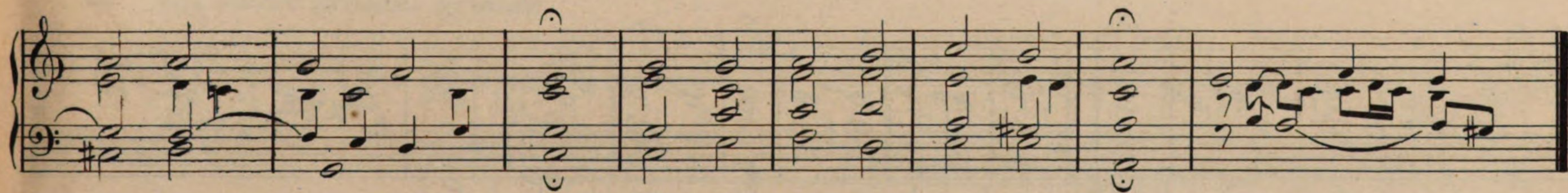
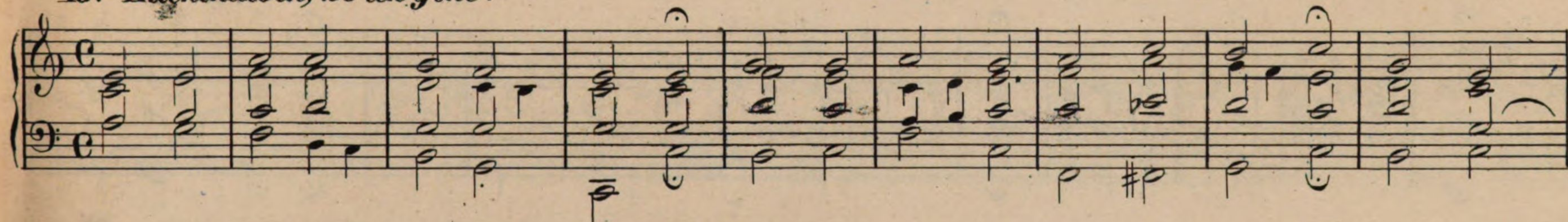


12. *Alle Menschen müssen sterben*

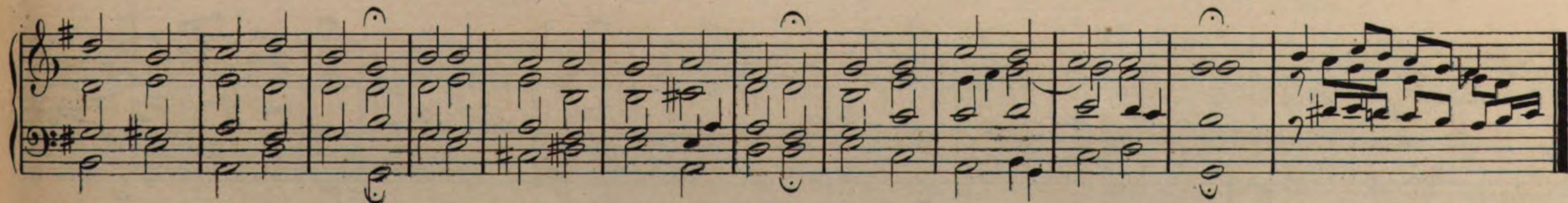
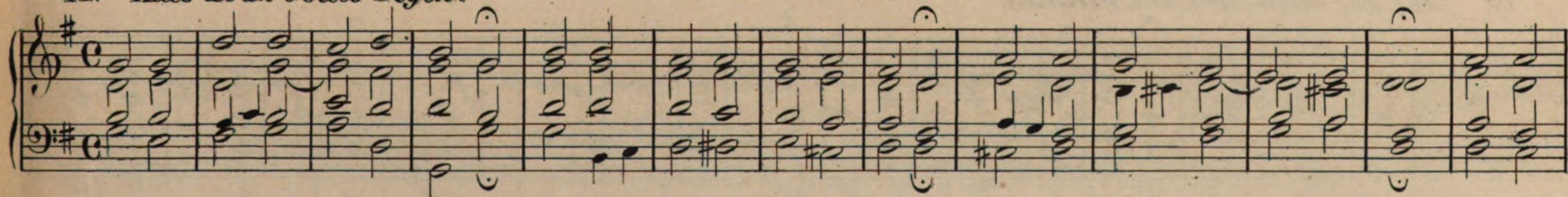




13. *Allesenthalben, wo ich gehe.*



14. *Alles ist an Gottes Segen.*

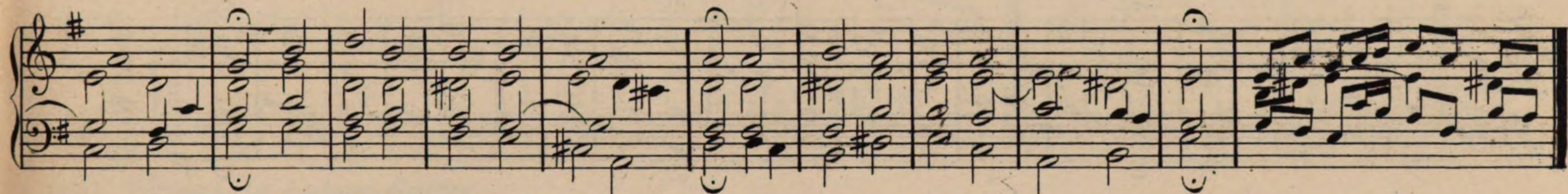
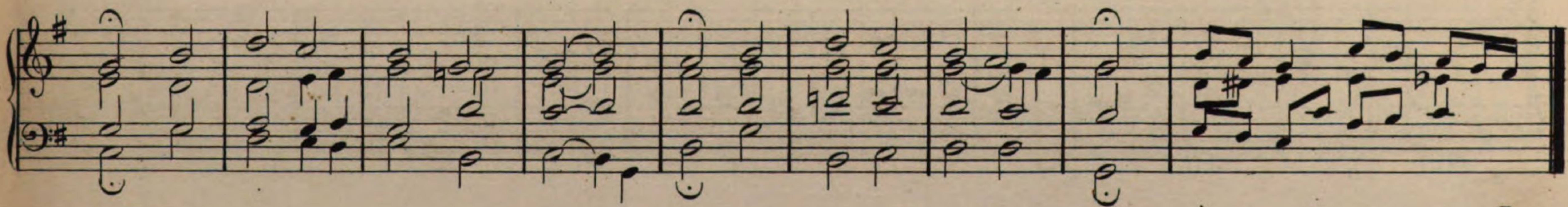
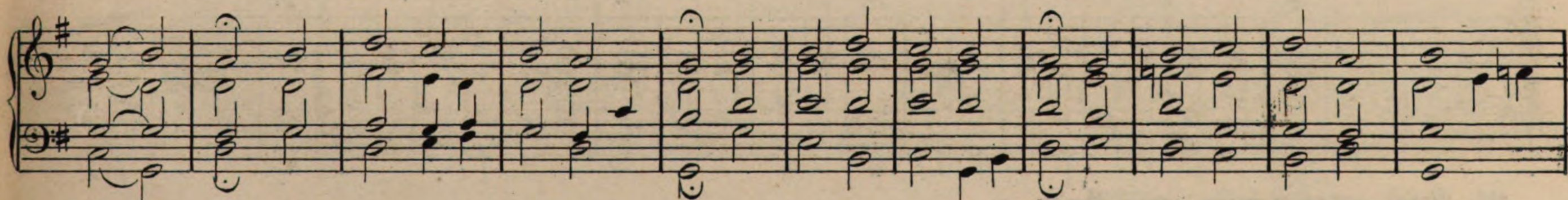
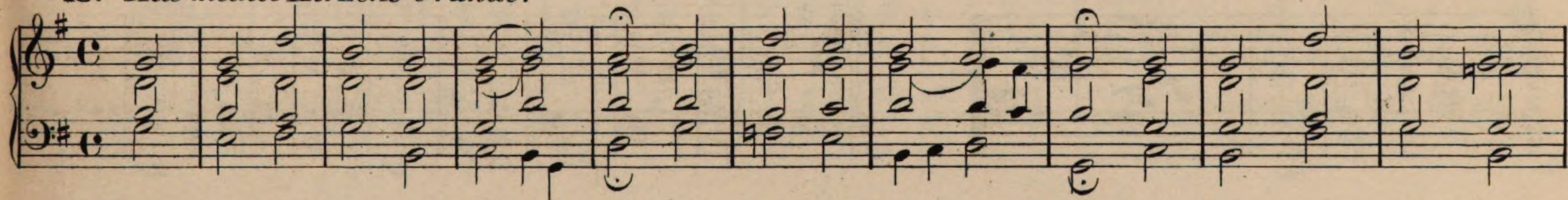


15. *Also heilig ist der Tag.*

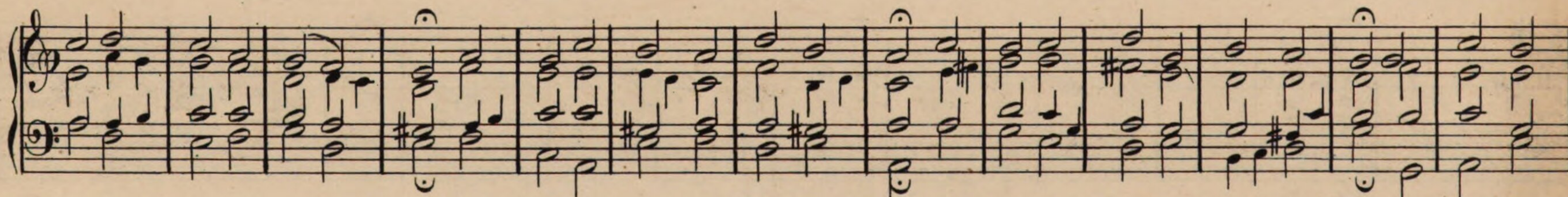
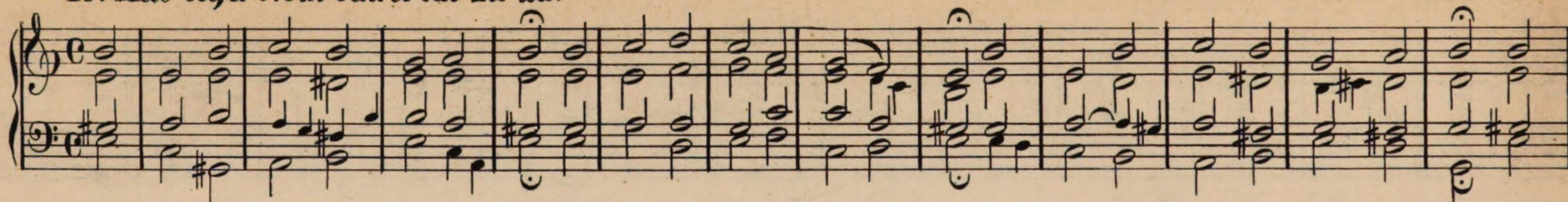
Handwritten musical score for the hymn "Also heilig ist der Tag." The score is written for piano in G major (one sharp) and common time (C). It consists of three systems of two staves each. The first system contains 12 measures, the second system contains 12 measures, and the third system contains 12 measures, ending with a double bar line. The music features a variety of chordal textures, including triads, dyads, and some more complex voicings, with some notes marked with fermatas.

16. *Auf, auf mein Herz mit Freuden.*

Handwritten musical score for the hymn "Auf, auf mein Herz mit Freuden." The score is written for piano in G major (one sharp) and common time (C). It consists of two systems of two staves each. The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line. The music is characterized by a more rhythmic and melodic style than the first hymn, with many eighth and sixteenth notes, and some passages with triplets or beamed notes.

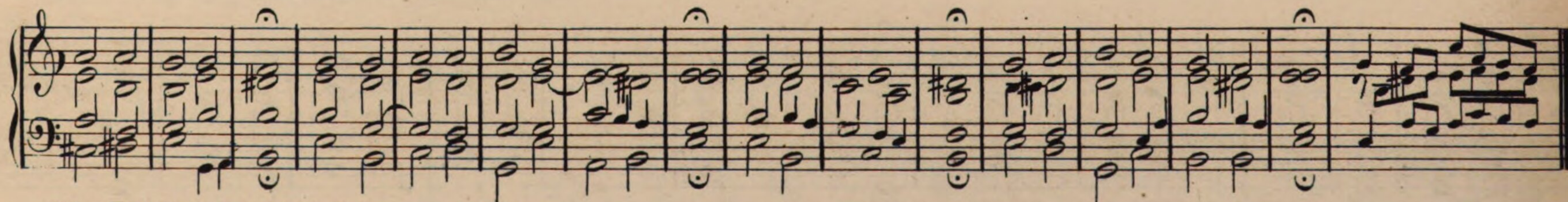
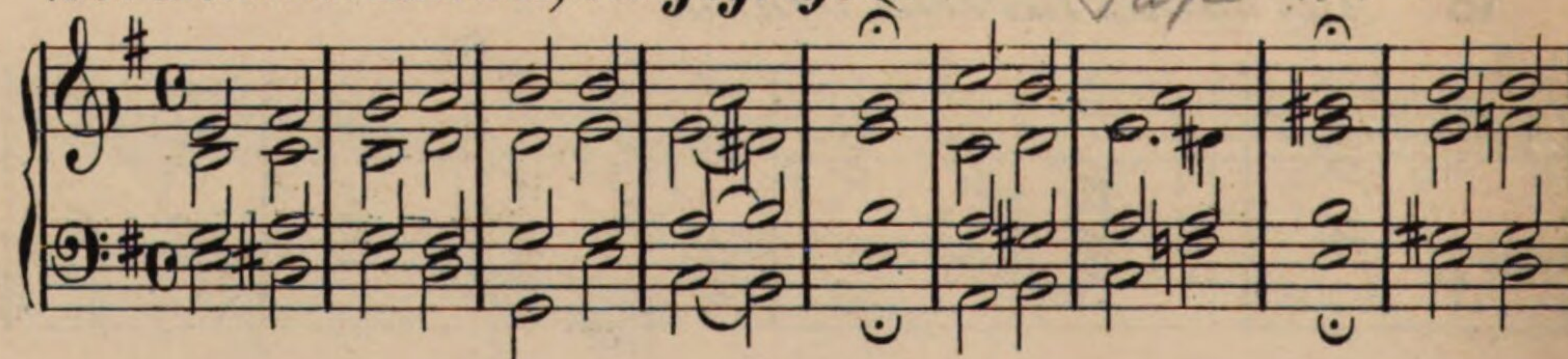
17. *Auf meinen lieben Gott.*18. *Aus meines Herzens Grunde.*

19. *Aus tiefer Noth schrei ich zu dir.*

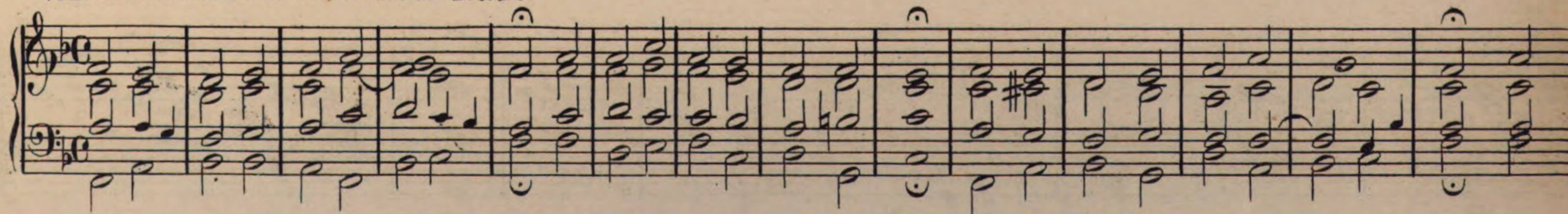


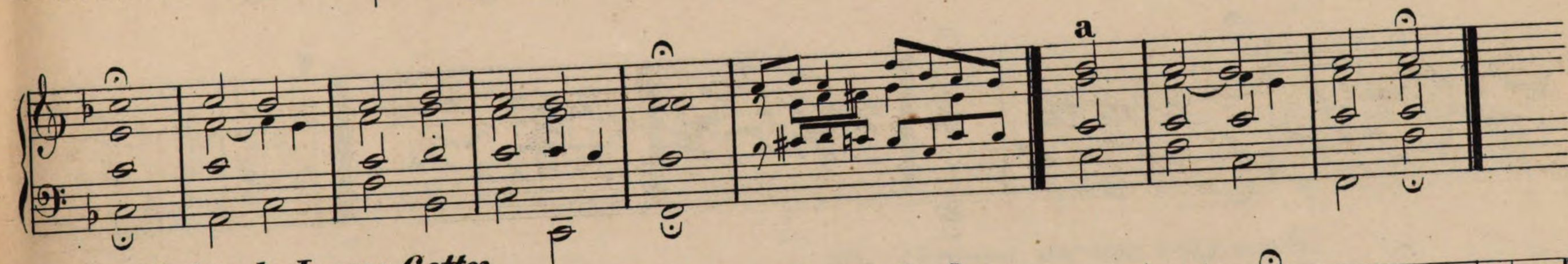
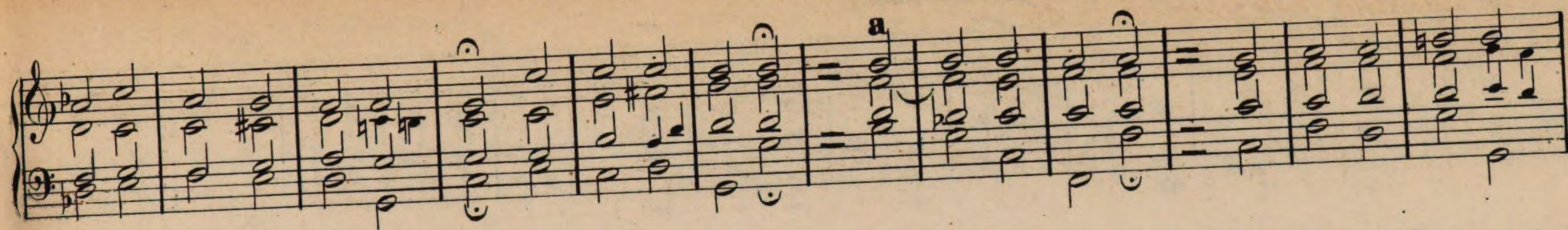
20. *Bleiches Antlitz, sei gegrüßet.*

Pape 1648

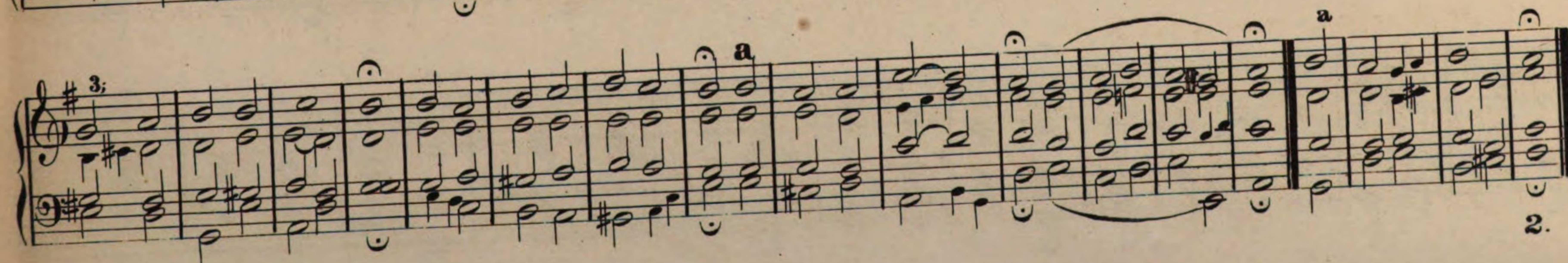
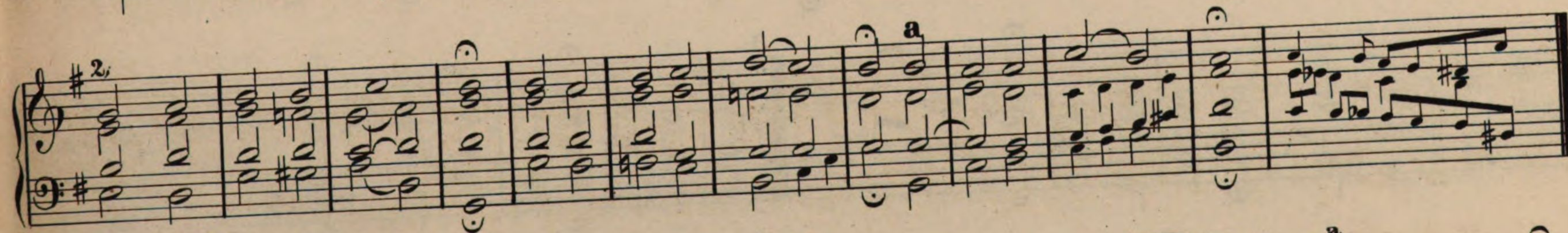
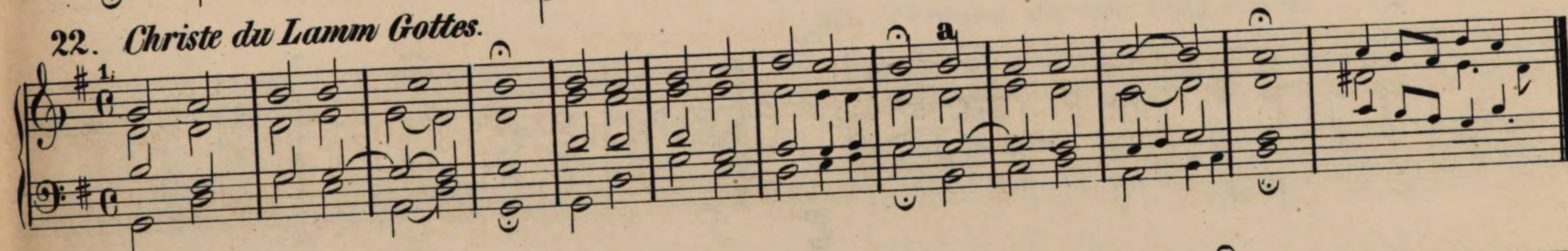


21. *Brich entzwei mein armes Herze.*

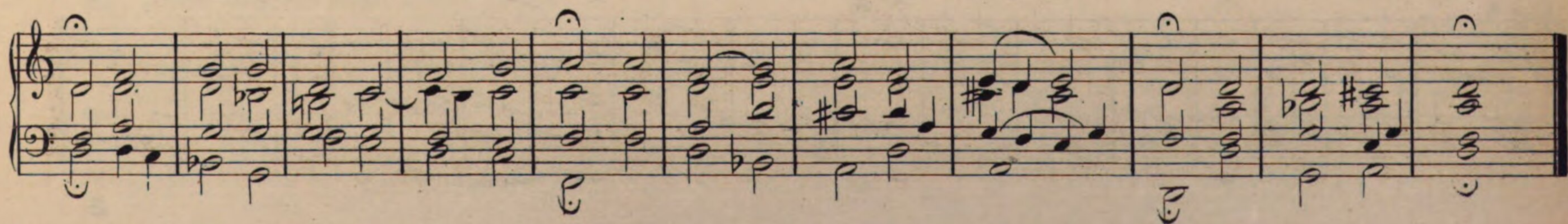
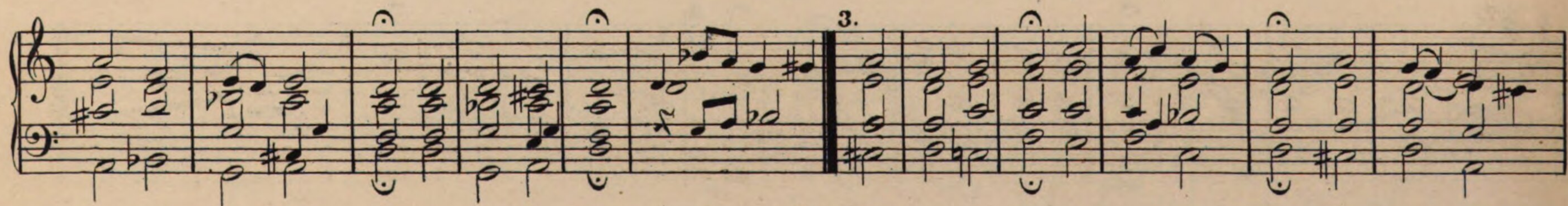
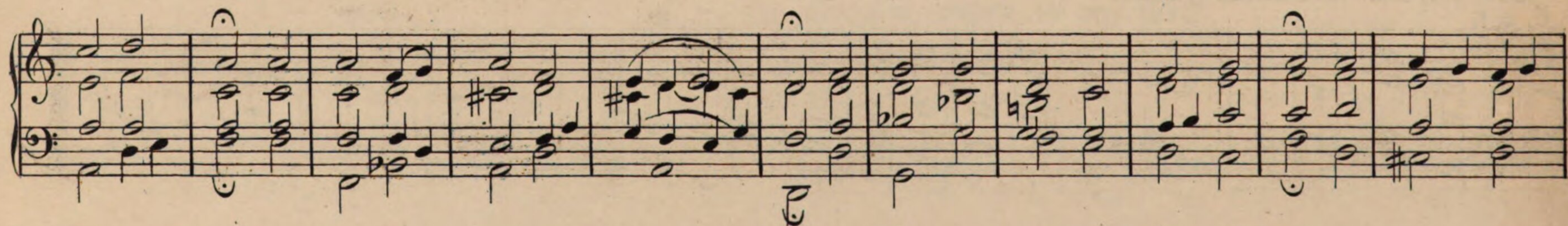
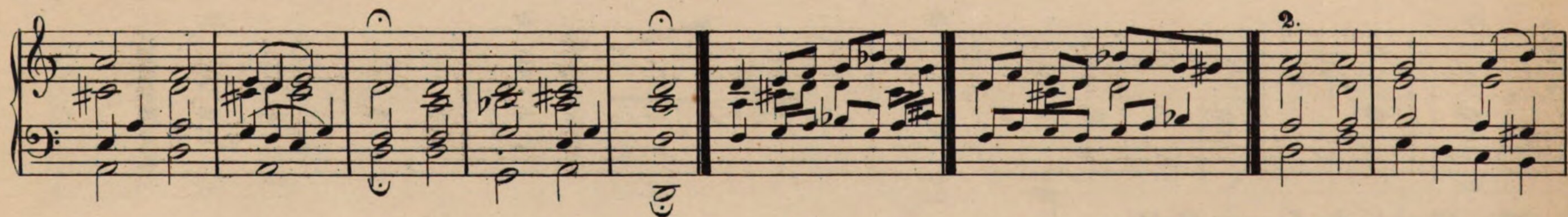
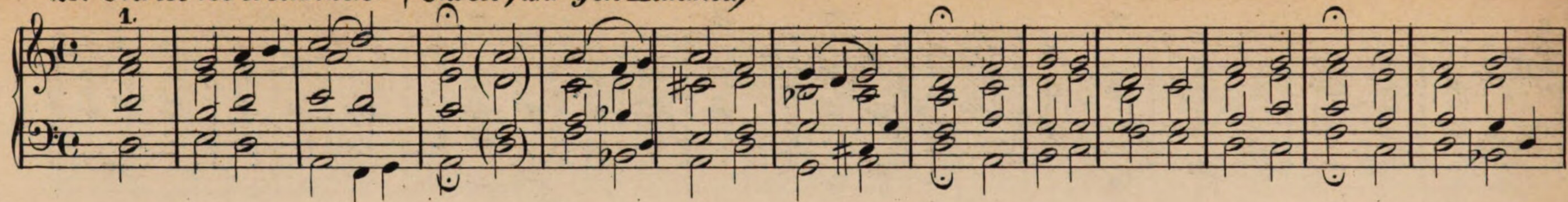




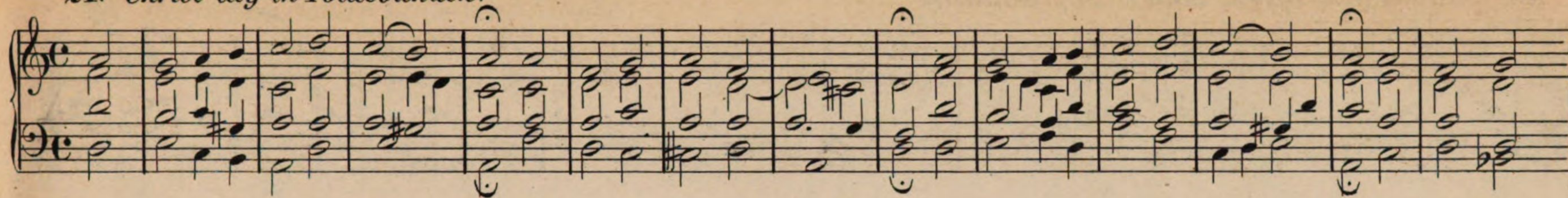
22. *Christe du Lamm Gottes.*



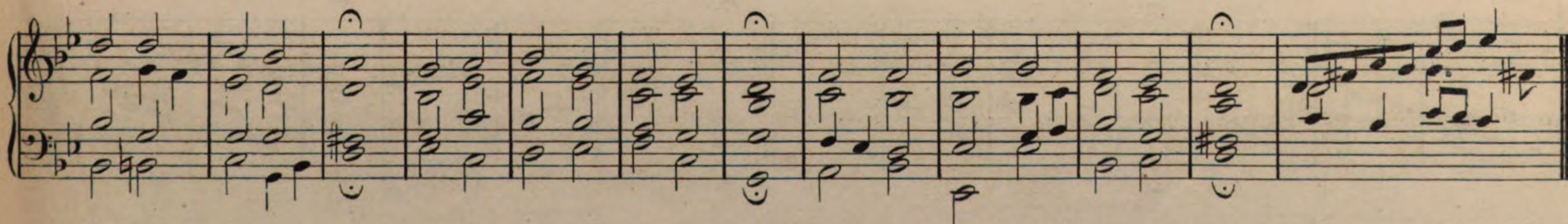
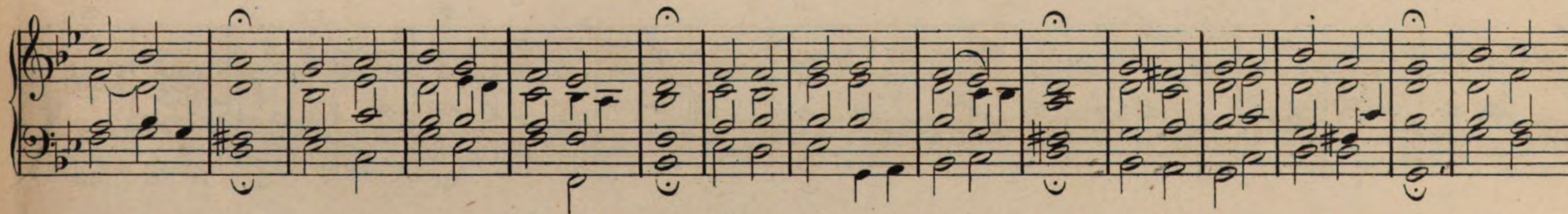
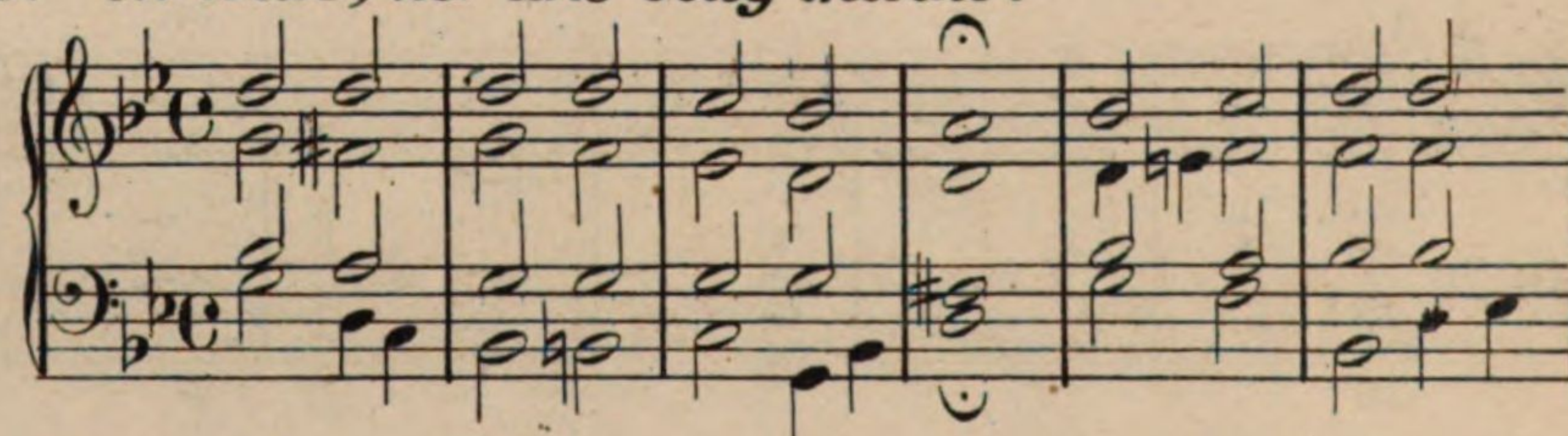
23. *Christ ist erstanden. (Christ fuhr gen Himmel.)*



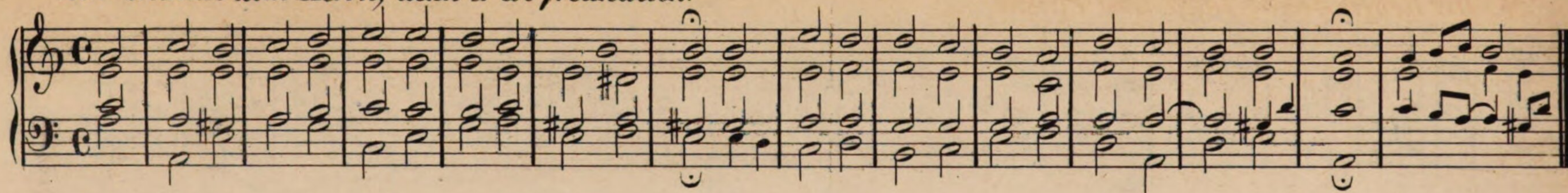
24. *Christ lag in Todesbanden.*



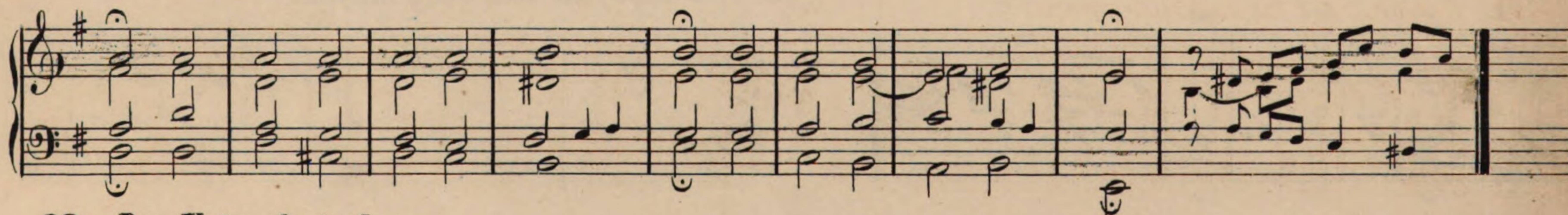
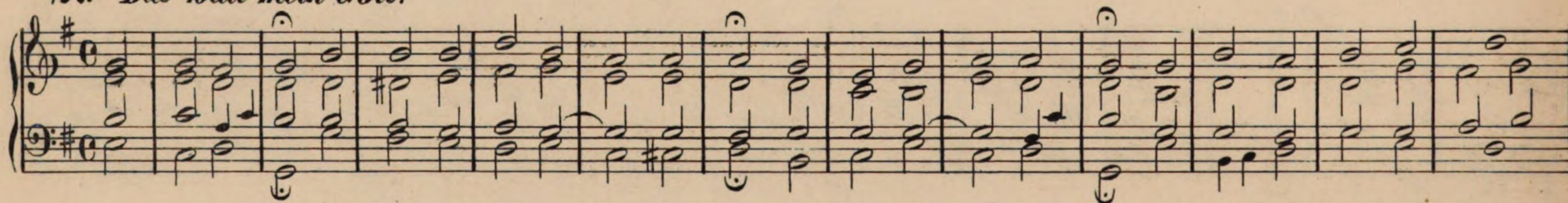
25. *Christus, der uns selig macht.*



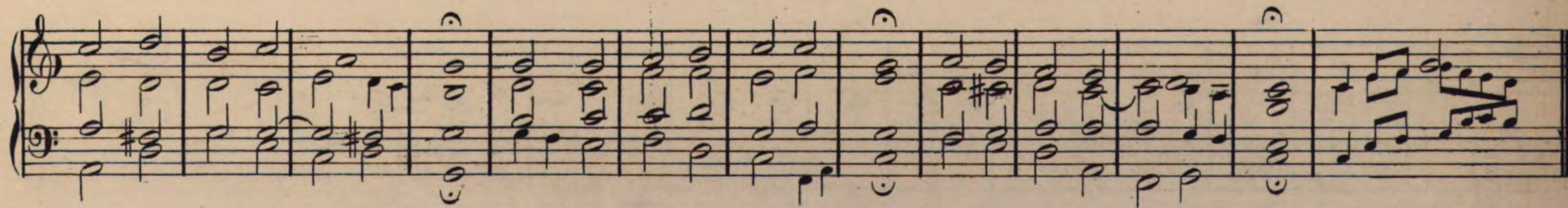
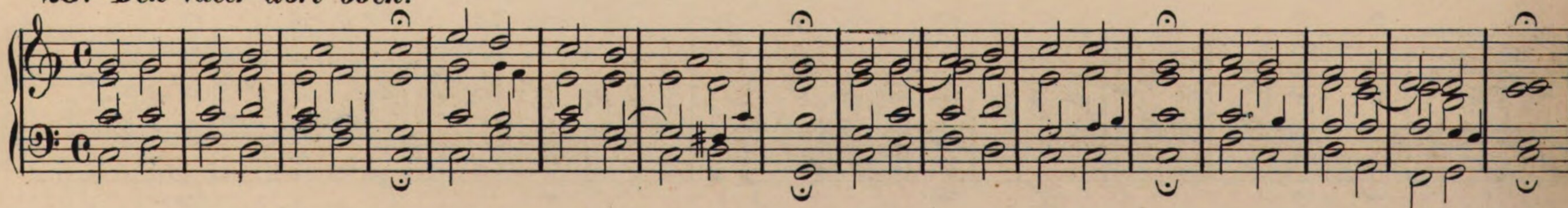
26. *Danket dem Herrn, denn er ist freundlich.*



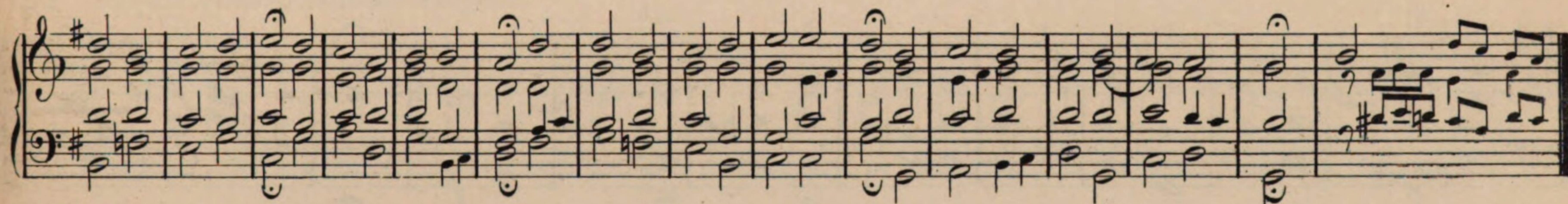
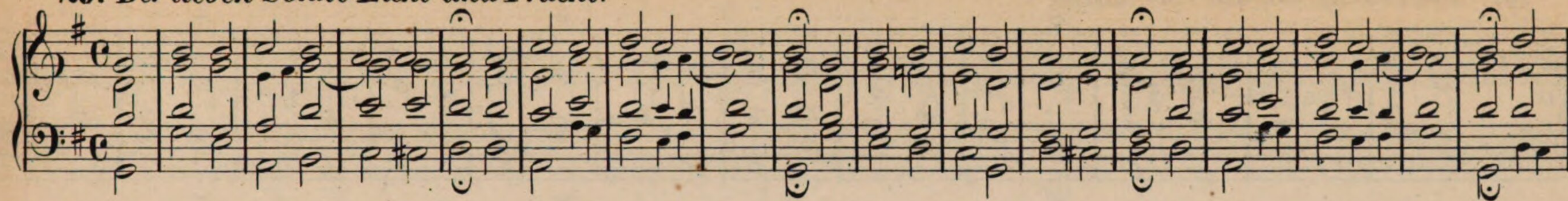
27. *Das malt mein Gott.*



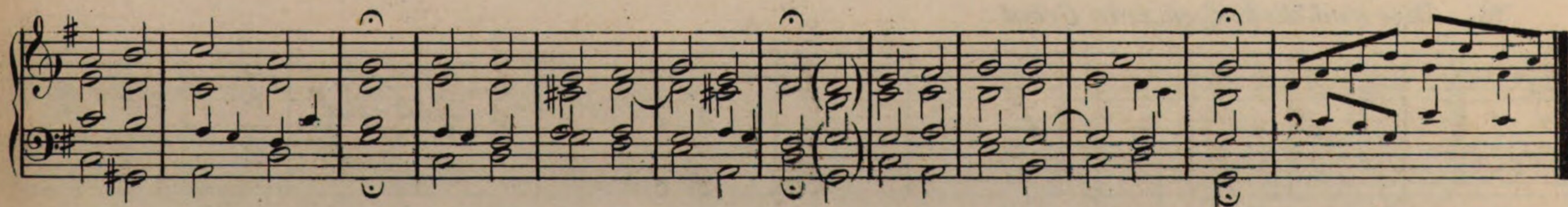
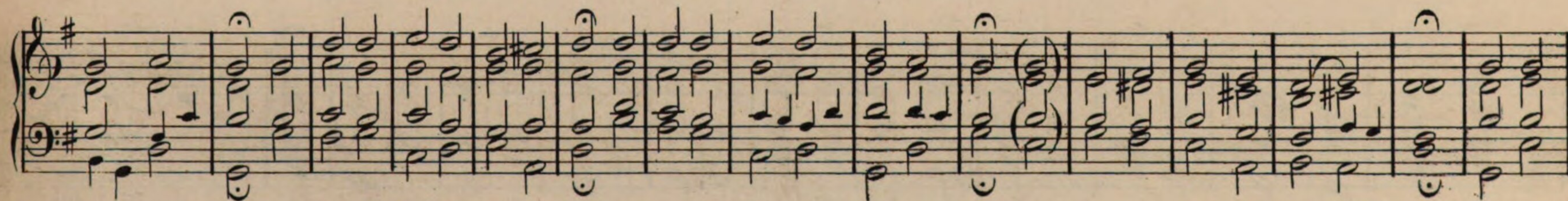
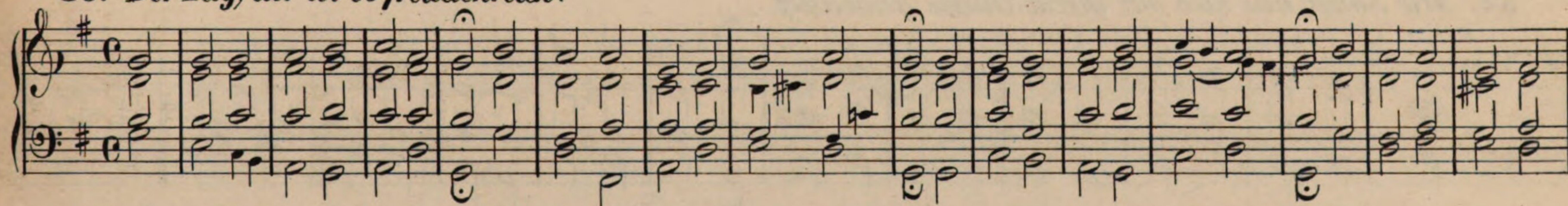
28. *Den Vater dort oben.*



29. *Der lieben Sonne Licht und Pracht.*



30. *Der Tag, der ist so freudenreich.*



31. *Die Nacht ist vor der Thür:*

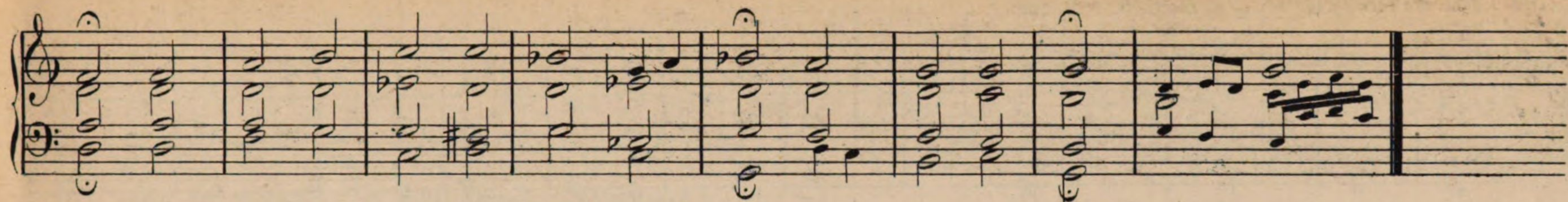
Two systems of musical notation for piece 31. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a style typical of 19th-century hymn books, featuring chords and melodic lines. The first system has 12 measures, and the second system has 12 measures, ending with a double bar line.

32. *Die Sonn' hat sich mit ihrem Glanz gewendet.*

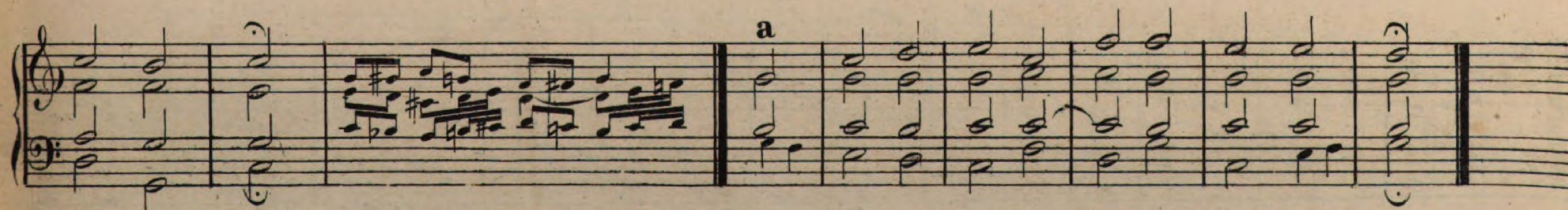
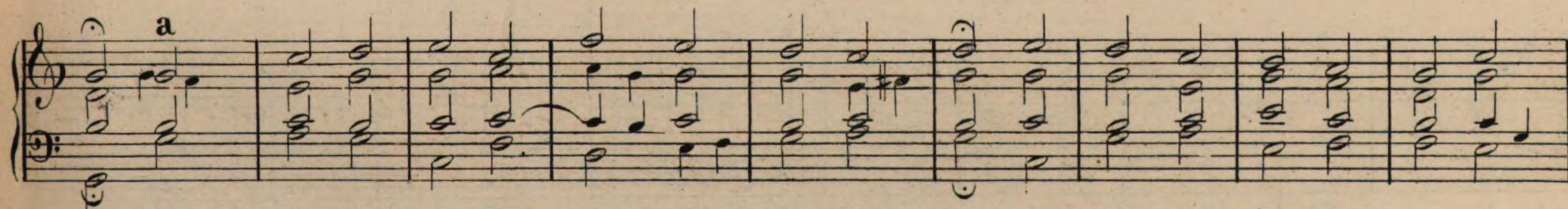
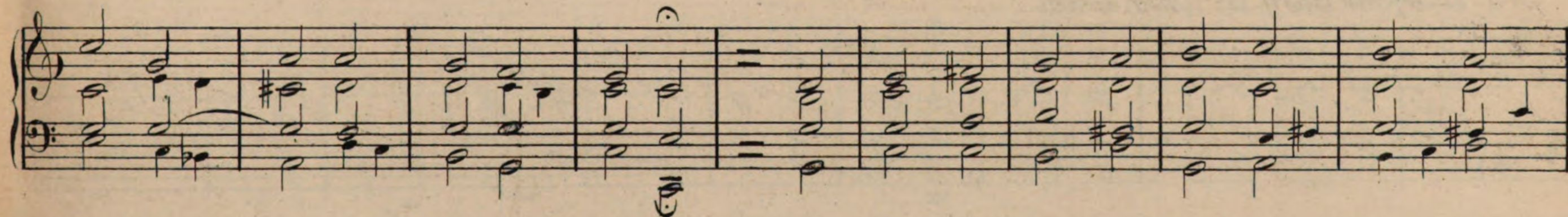
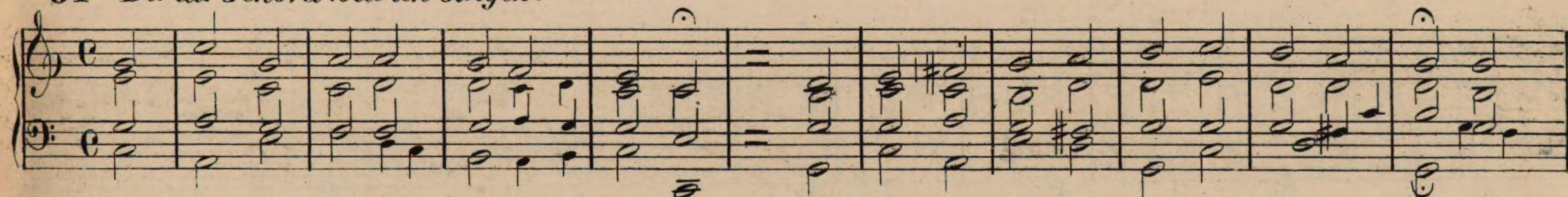
Two systems of musical notation for piece 32. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a style typical of 19th-century hymn books, featuring chords and melodic lines. The first system has 12 measures, and the second system has 12 measures, ending with a double bar line.

33. *Dies sind die heiligen zehn Gebot*

One system of musical notation for piece 33. It consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a style typical of 19th-century hymn books, featuring chords and melodic lines. The system has 12 measures, ending with a double bar line.



34 *Dir dir Jehova will ich singen.*



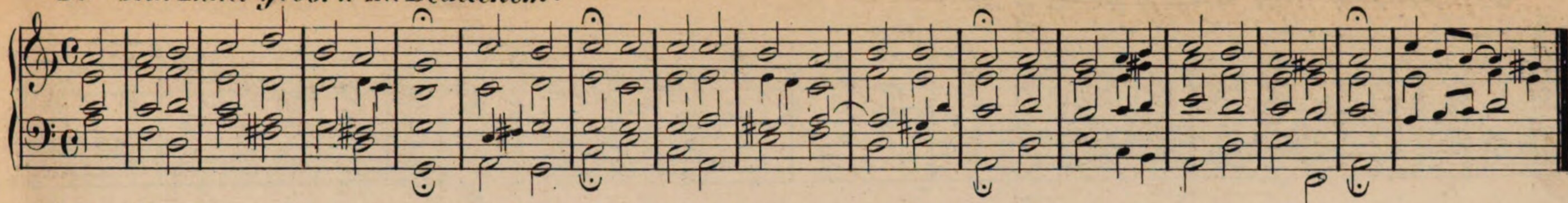
35. *Du Friedefürst, Herr Jesu Christ.*

Two systems of musical notation for the hymn 'Du Friedefürst, Herr Jesu Christ.' Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a style typical of 18th or 19th-century hymnals, with many chords and some melodic lines. The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line.

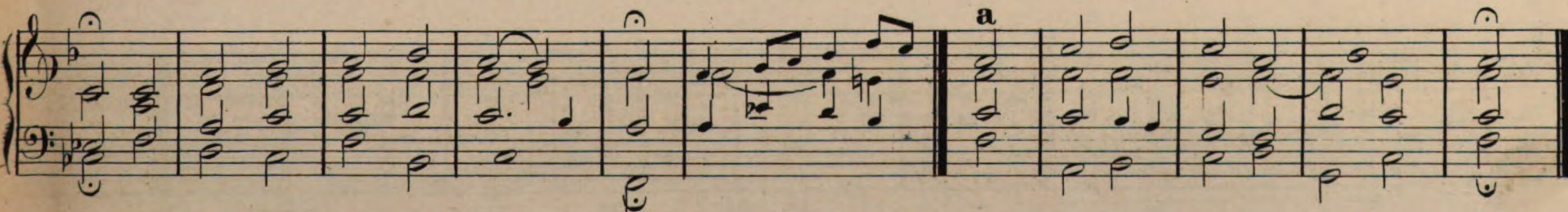
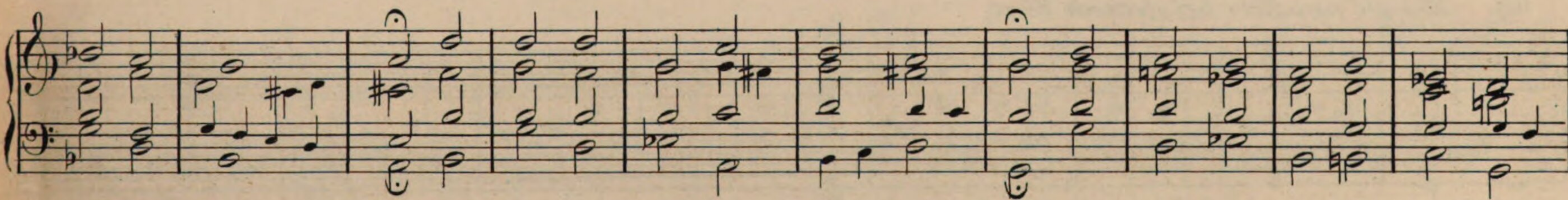
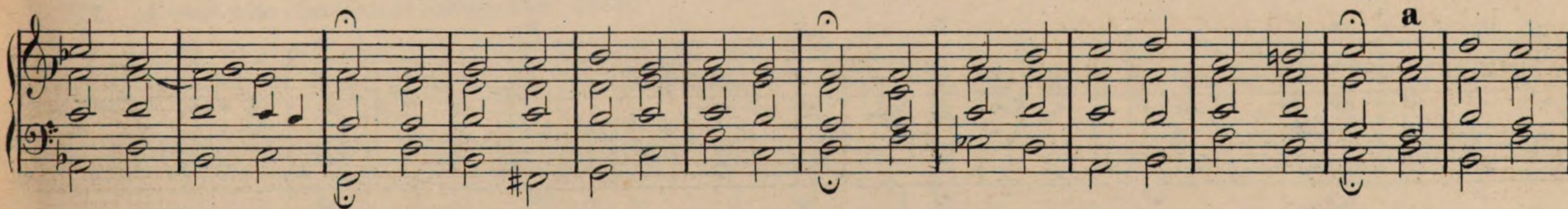
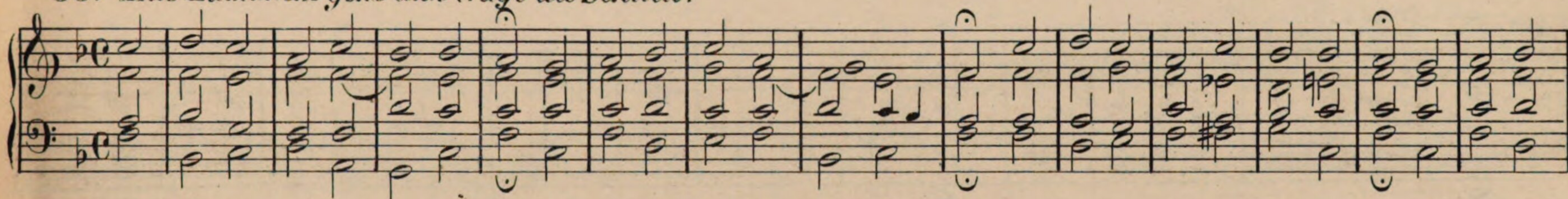
36. *Ein' feste Burg ist unser Gott.*

Three systems of musical notation for the hymn 'Ein' feste Burg ist unser Gott.' Each system consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#) and the time signature is common time (C). The music is written in a style typical of 18th or 19th-century hymnals, with many chords and some melodic lines. The first system contains 12 measures, the second system contains 12 measures, and the third system contains 12 measures, ending with a double bar line.

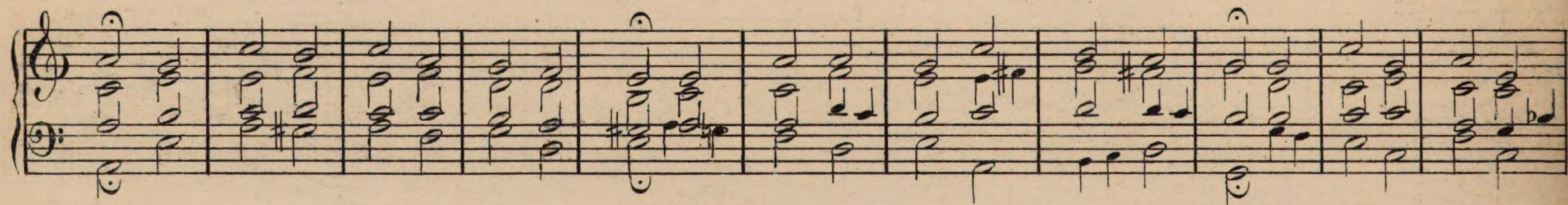
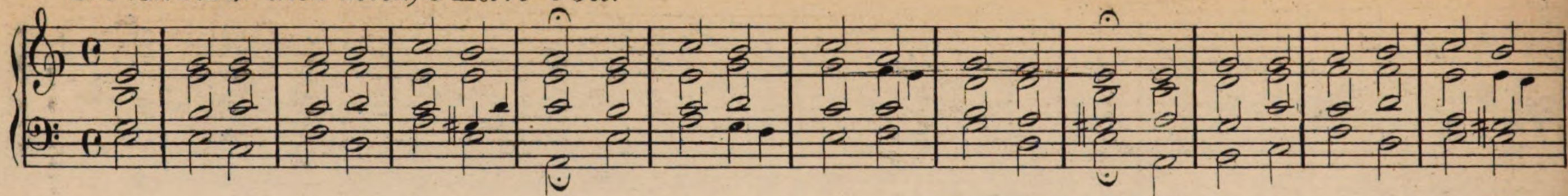
37. *Ein Kind gebohrn zu Bethlehem.*



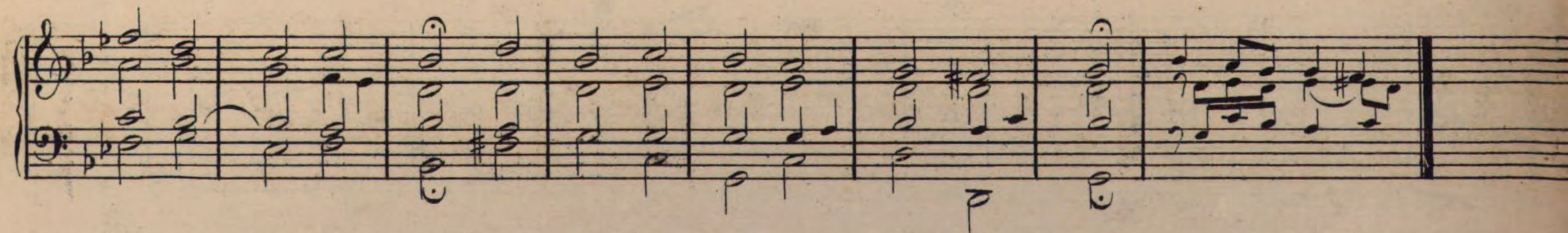
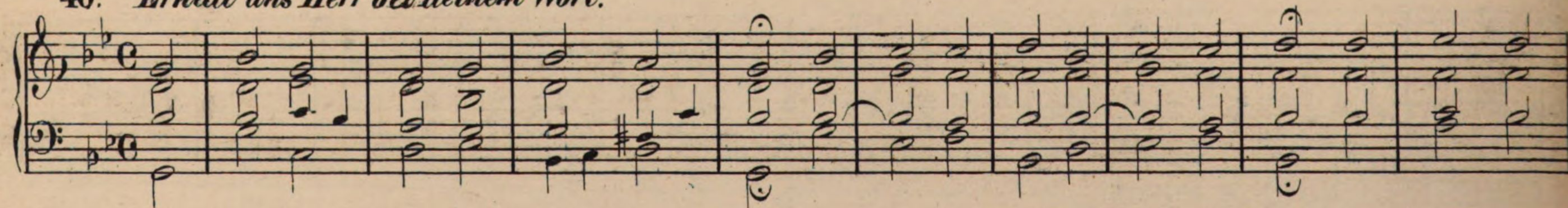
38. *Ein Lämmlein geht und trägt die Schuld.*



39. *Erbarm dich mein, o Herre Gott.*



40. *Erhalt uns Herr bei deinem Wort.*

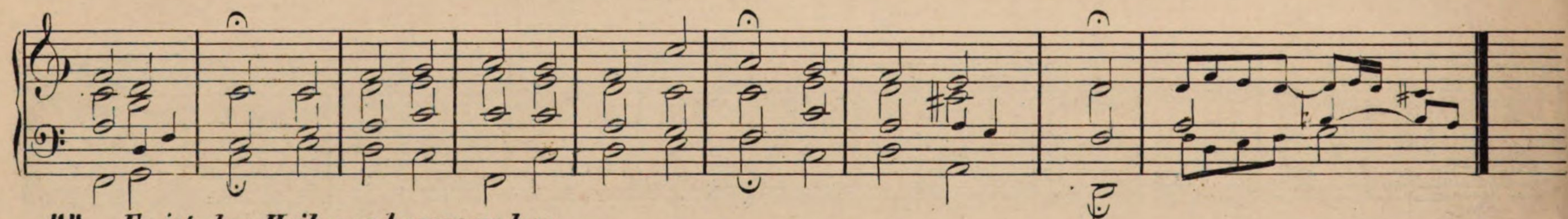
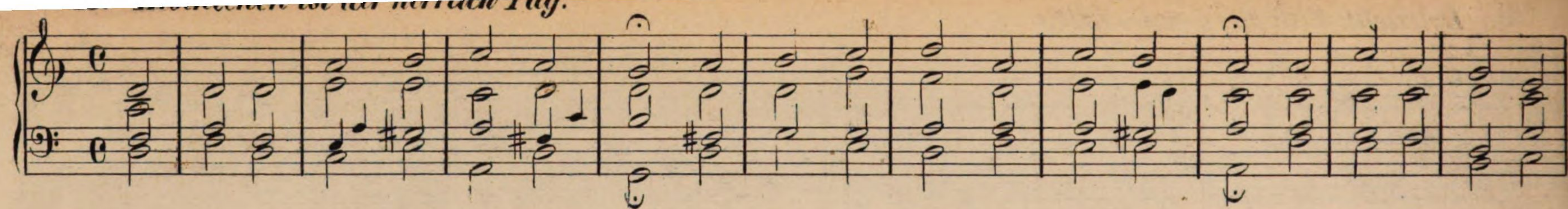


41. *Erleucht mich Herr, mein Licht.*

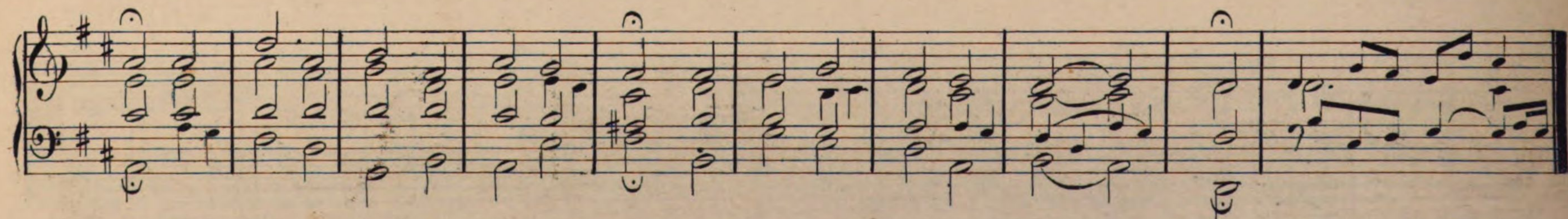
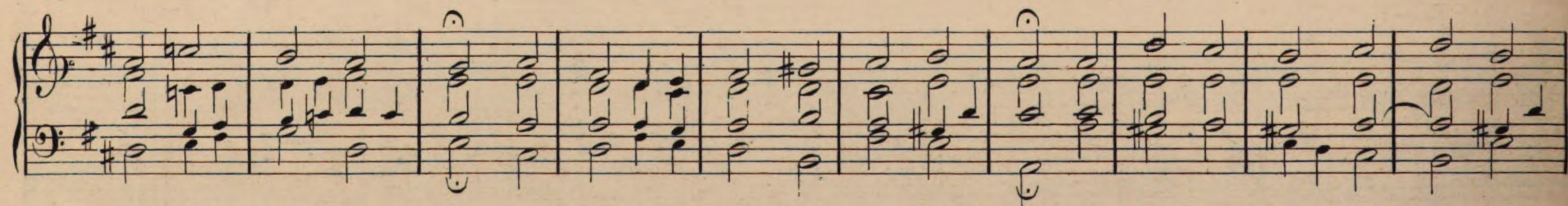
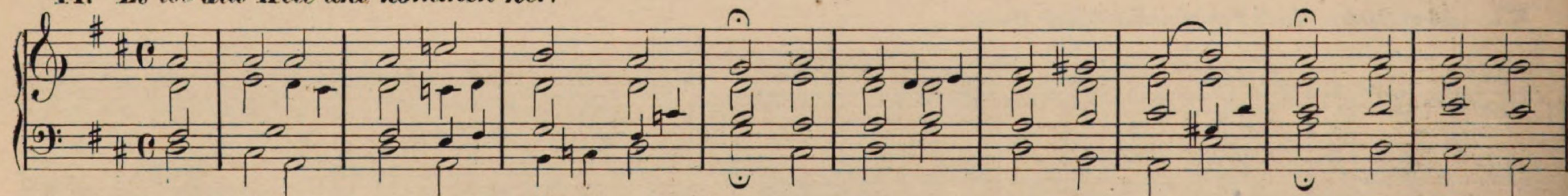
Handwritten musical score for piece 41, 'Erleucht mich Herr, mein Licht.' The score is written for piano in G major (one sharp) and common time. It consists of two systems of two staves each. The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line. The music features a variety of chords and melodic lines, with some measures containing triplets or beamed eighth notes.

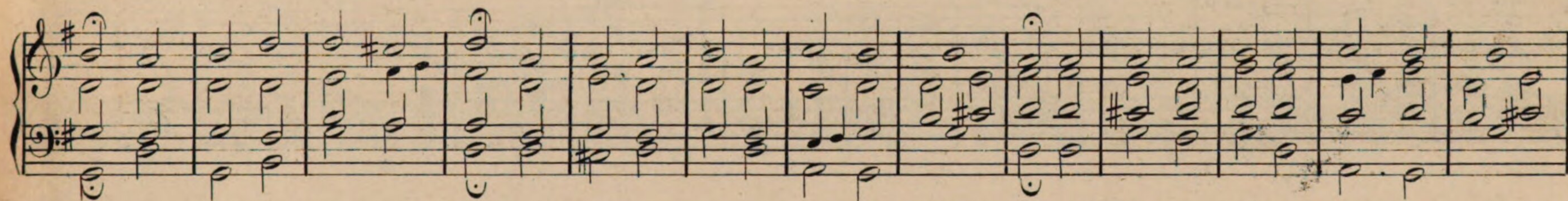
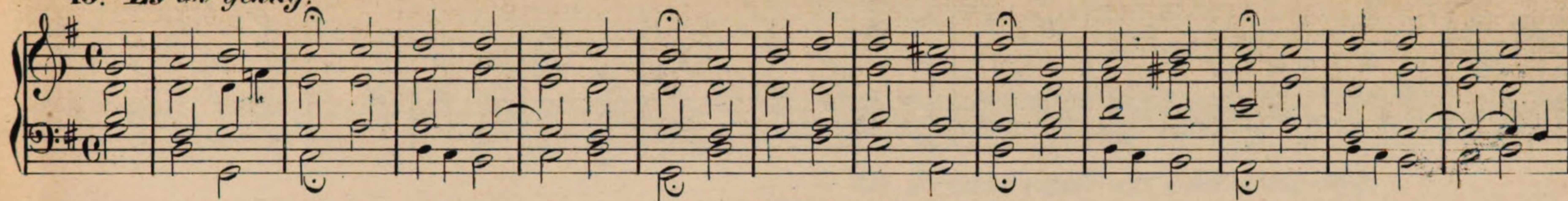
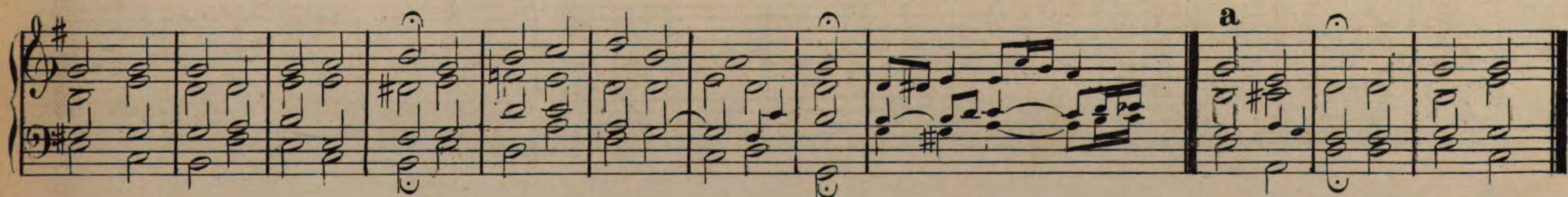
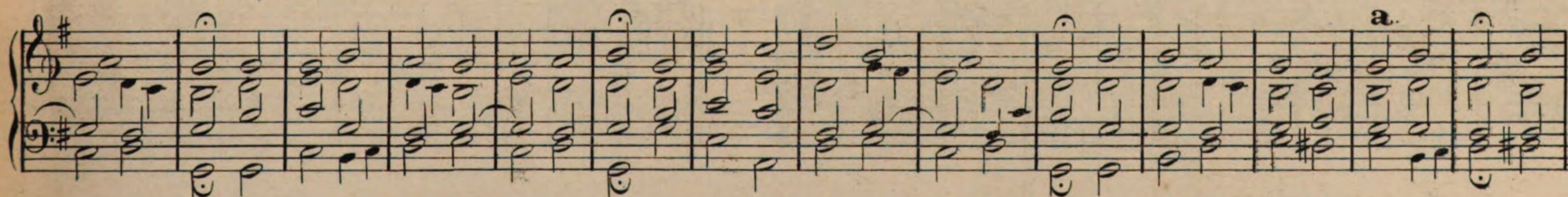
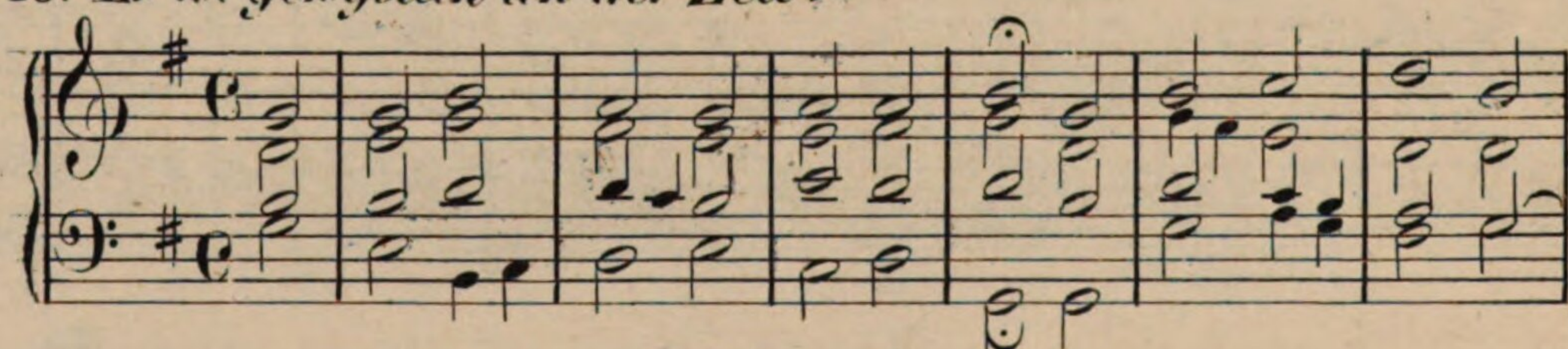
42. *Ermuntre dich mein schwacher Geist*

Handwritten musical score for piece 42, 'Ermuntre dich mein schwacher Geist.' The score is written for piano in G major (one sharp) and common time. It consists of two systems of two staves each. The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line. The music features a variety of chords and melodic lines, with some measures containing triplets or beamed eighth notes. There are two 'a' markings above the staff in the second system, indicating a repeat or a specific performance instruction.

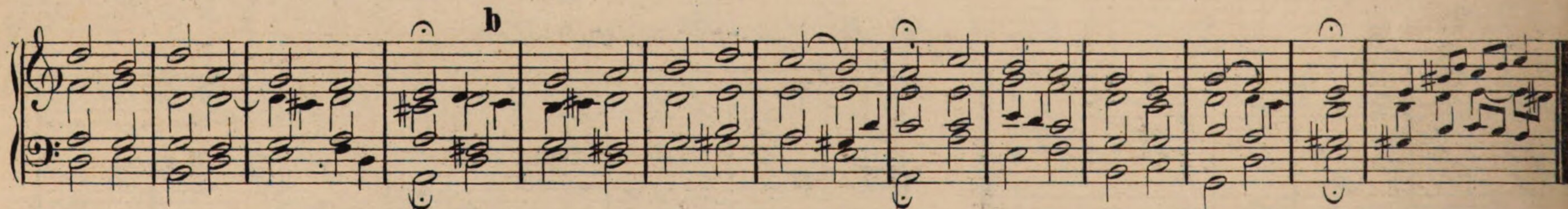
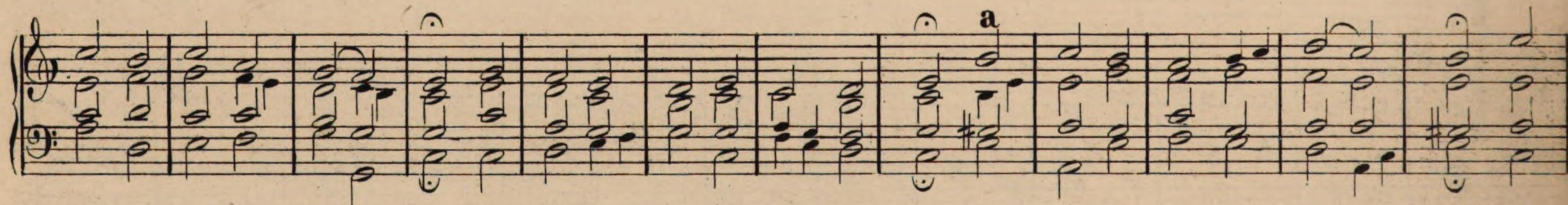
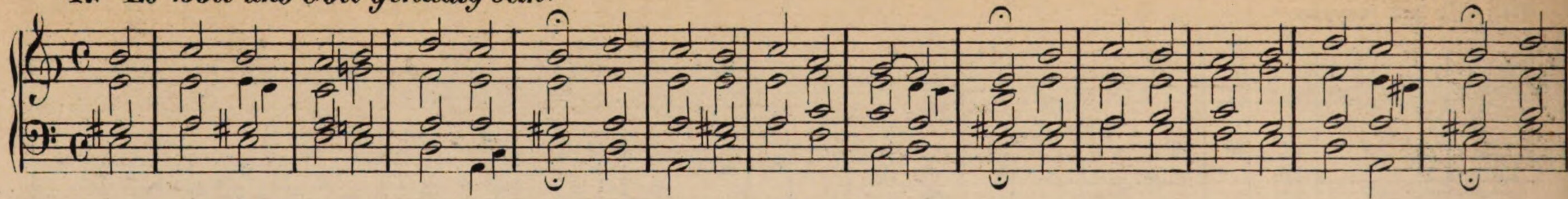


44. *Es ist das Heil uns kommen her.*

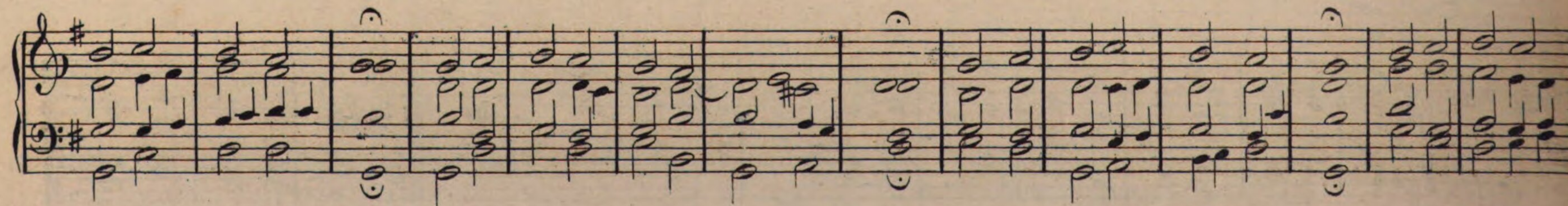
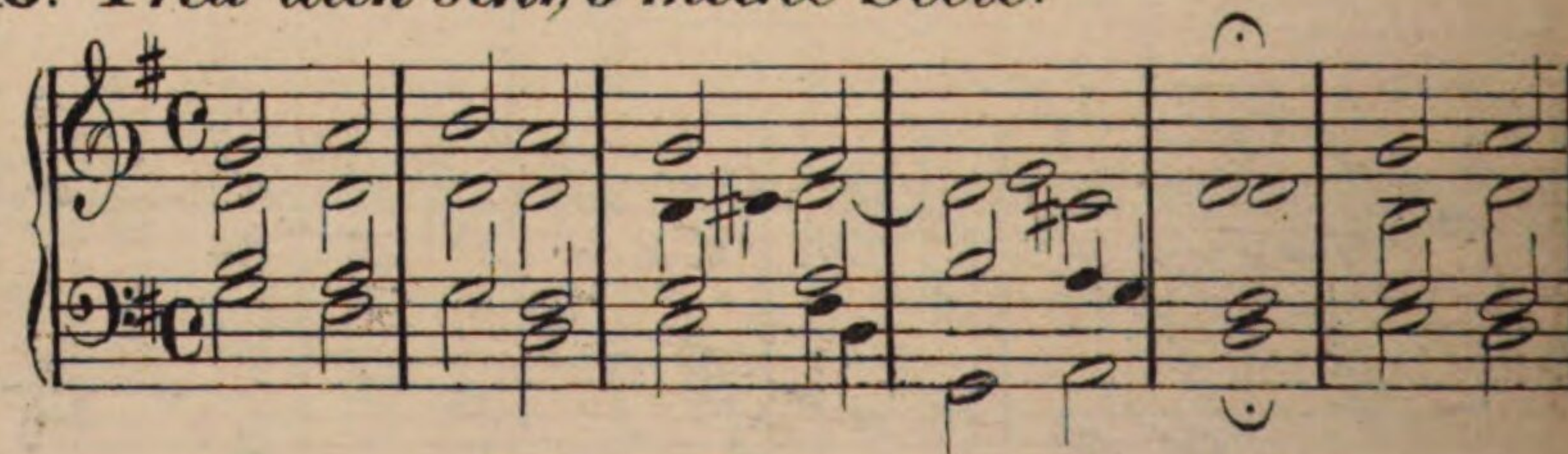


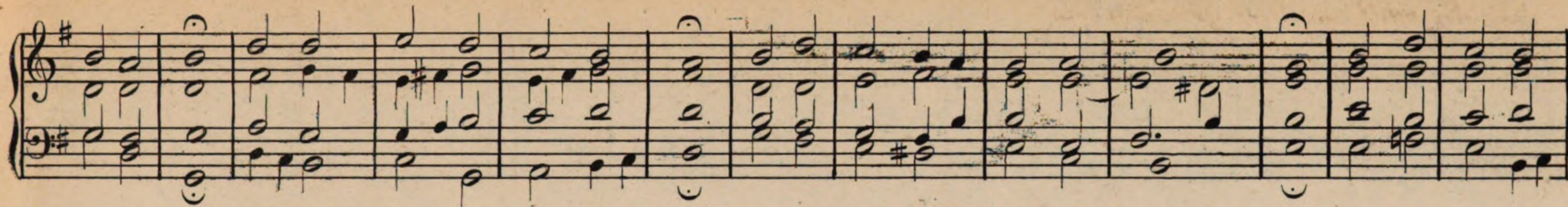
45. *Es ist genug.*46. *Es ist gewisslich an der Zeit.*

47. *Es woll' uns Gott genädig sein.*

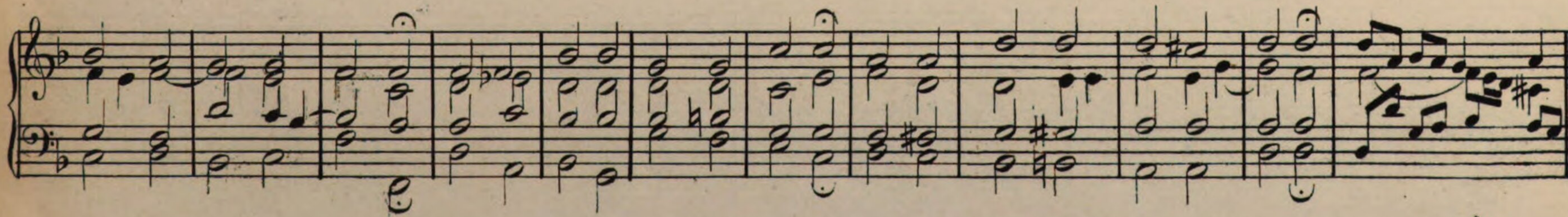
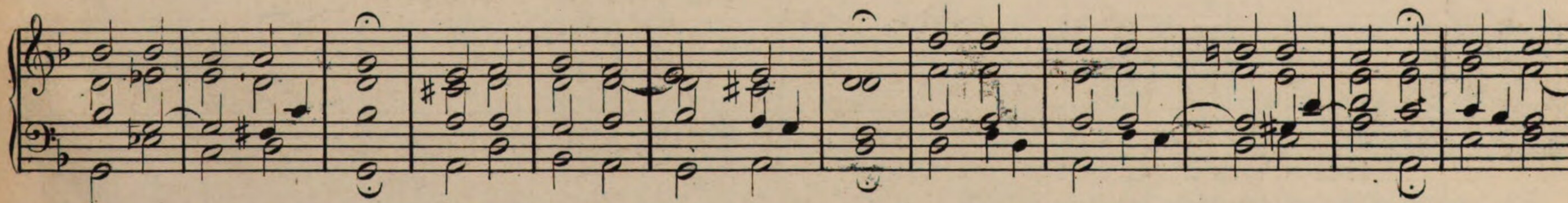
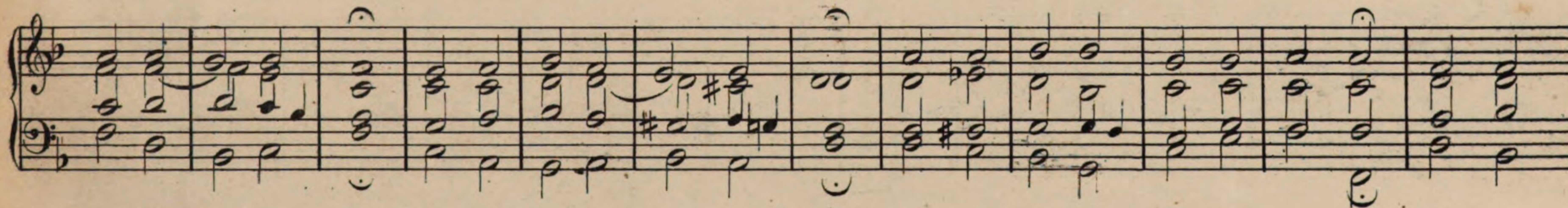
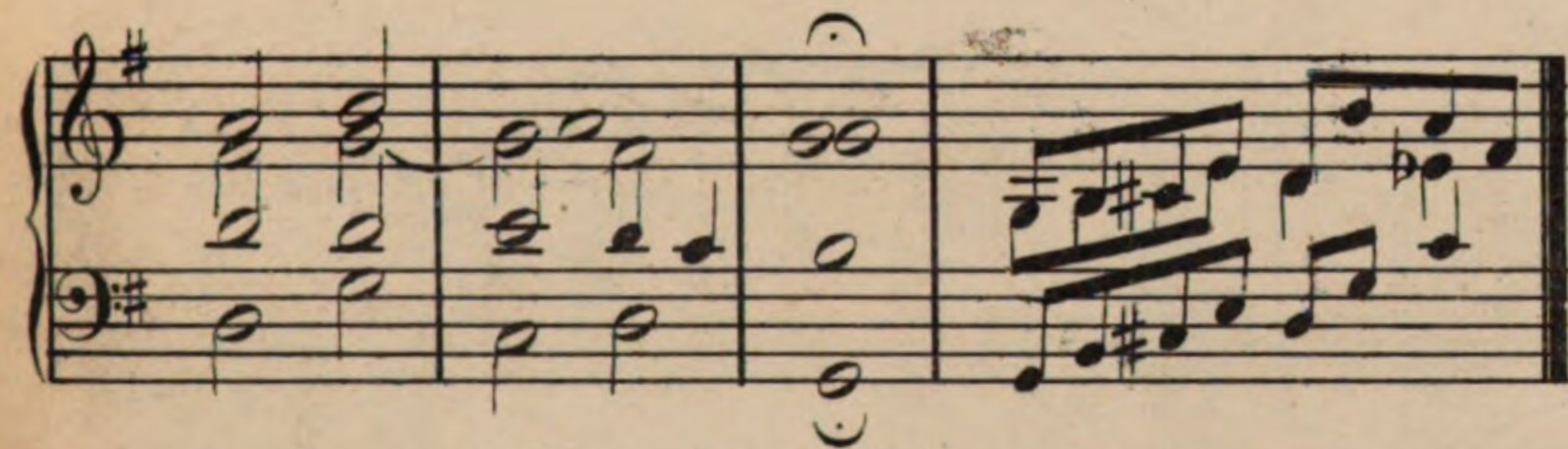


48. *Freu' dich sehr, o meine Seele.*



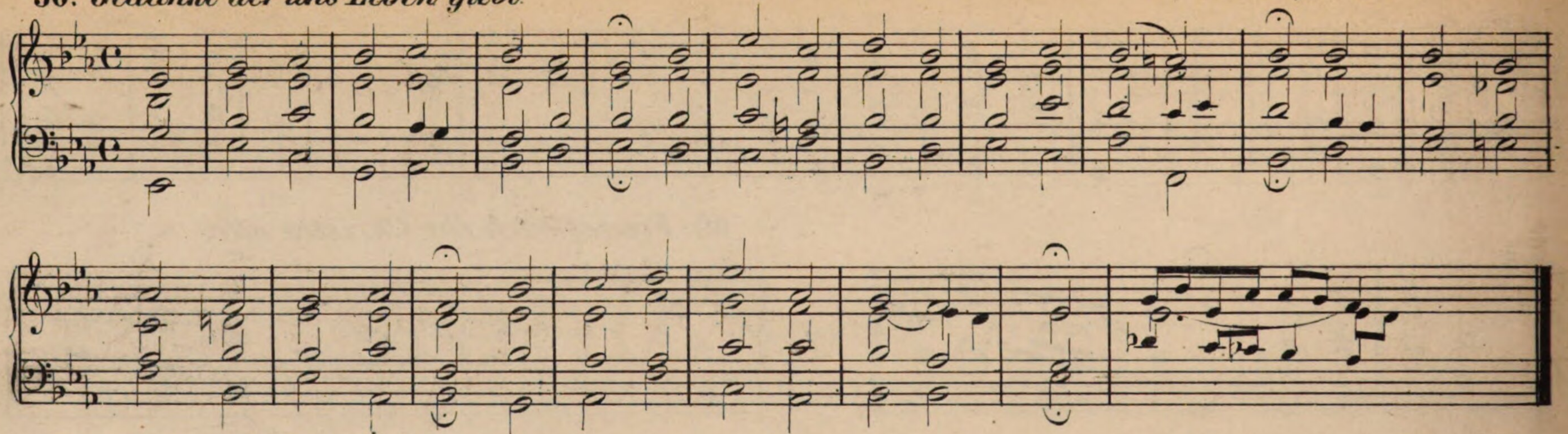


49. *Freuet euch ihr Christen alle.*

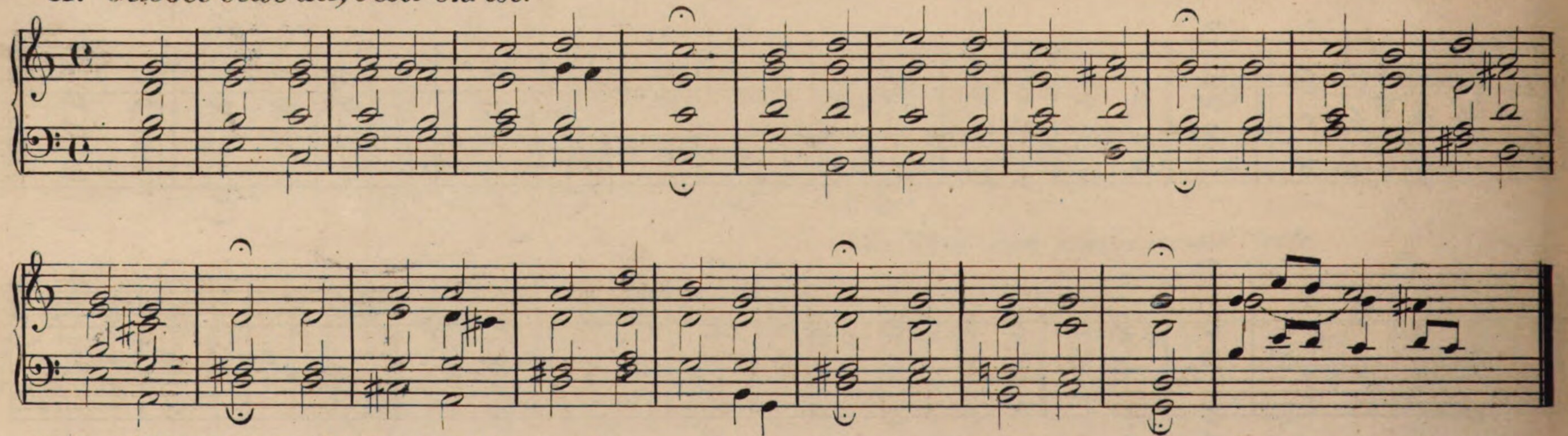


50. *Gedanke der uns Leben giebt.*

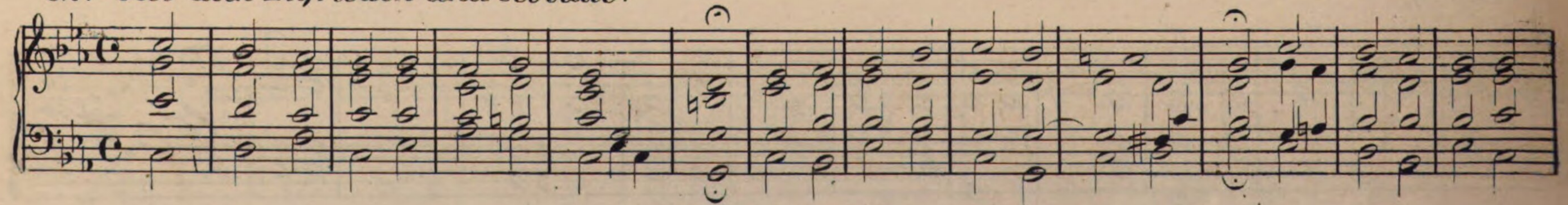
Kühl 1803

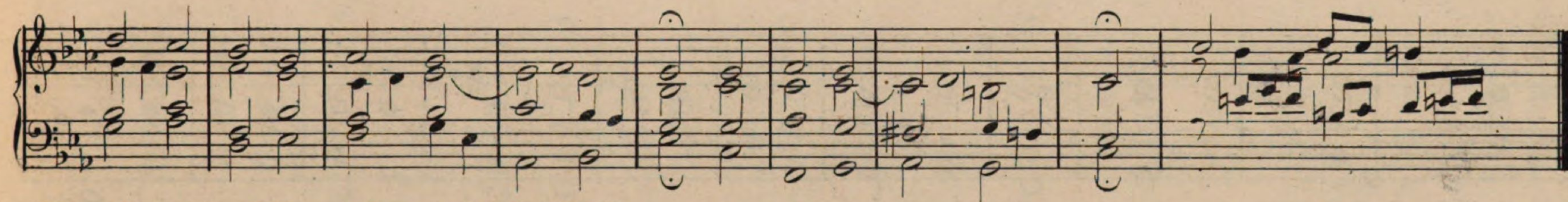
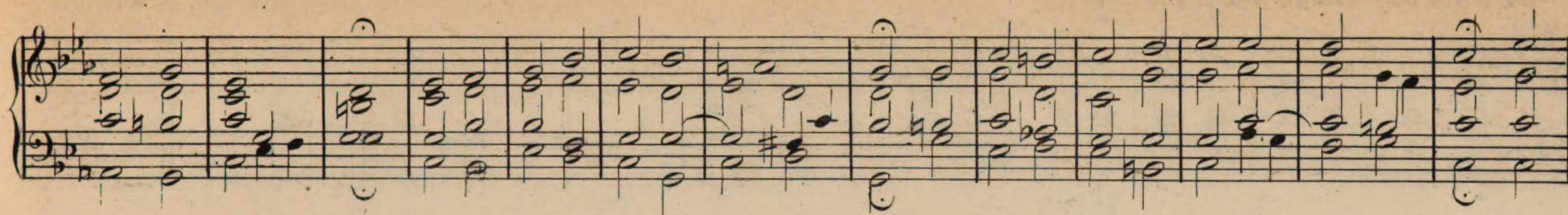


51. *Gelobet seist du, Jesu Christ.*

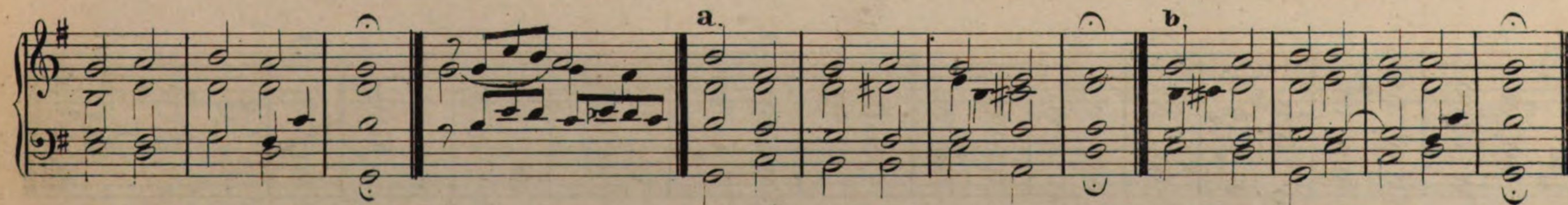
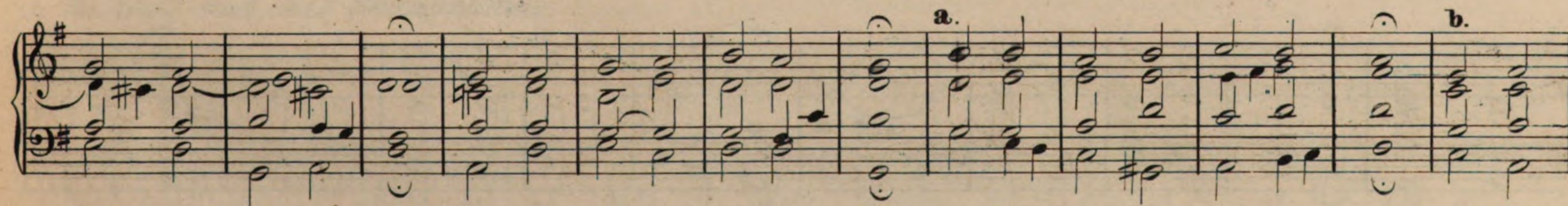
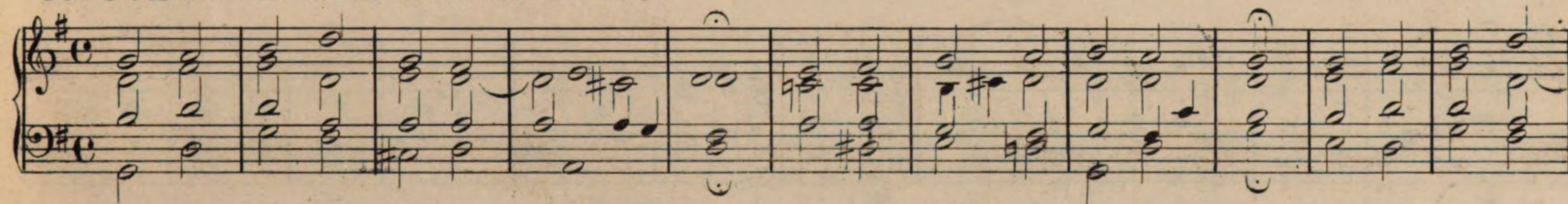


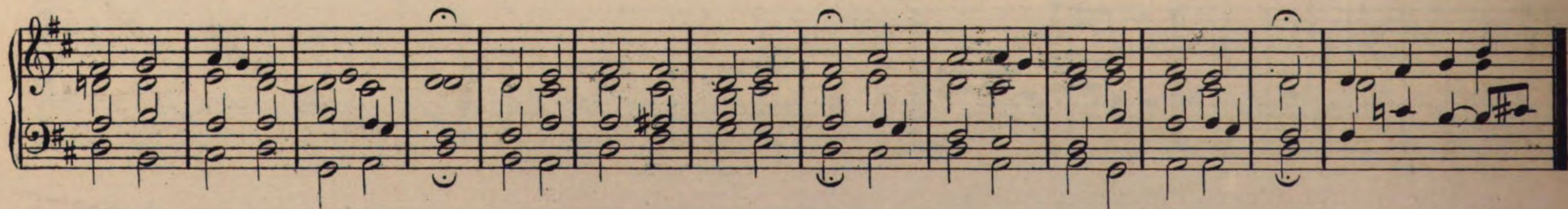
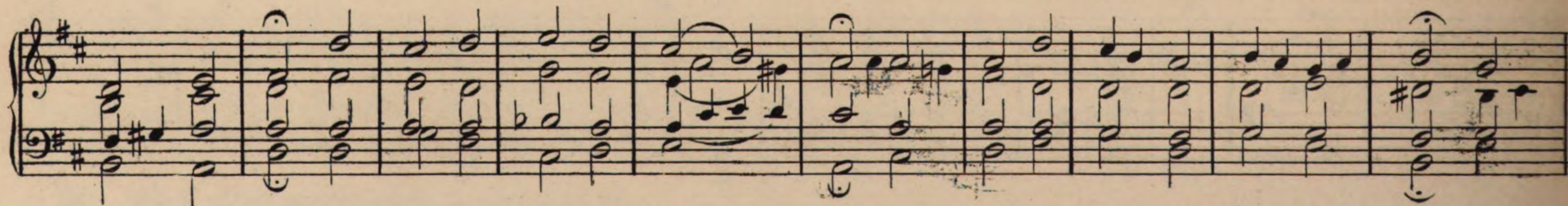
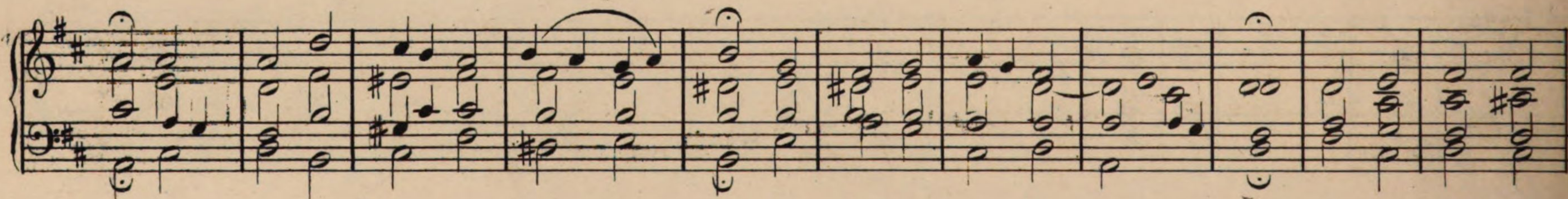
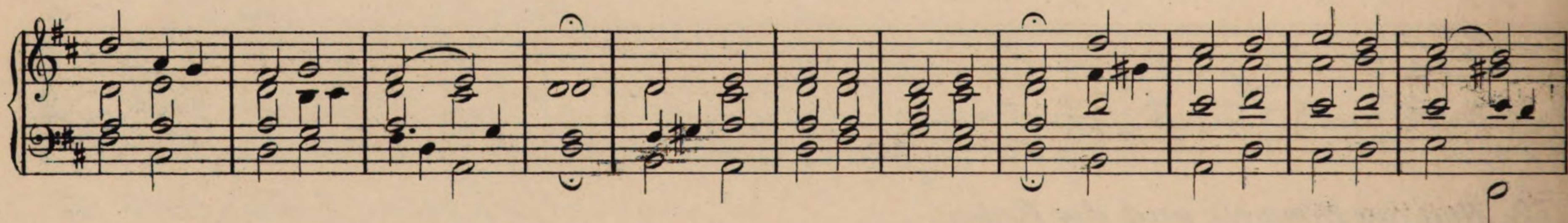
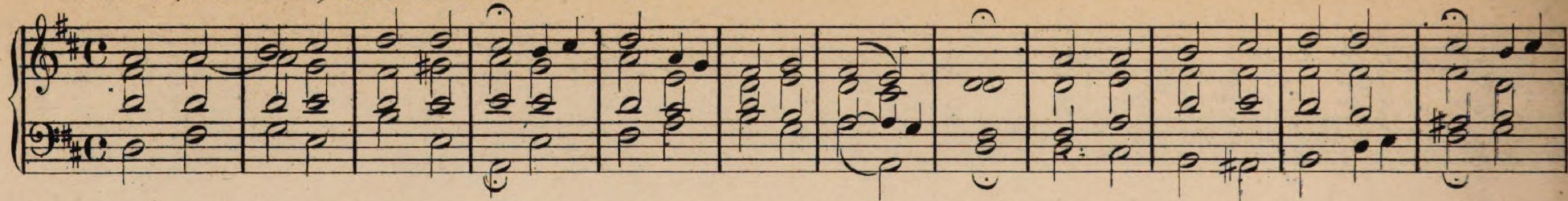
52. *Gieb dich zufrieden und sei stille.*





53. *Gott des Himmels und der Erden.*

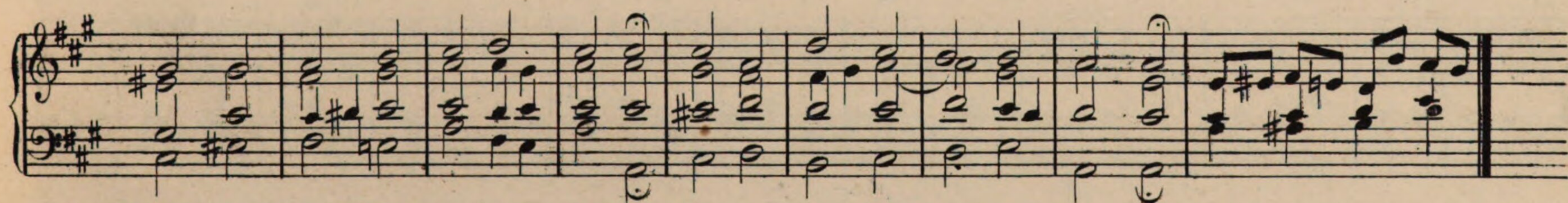
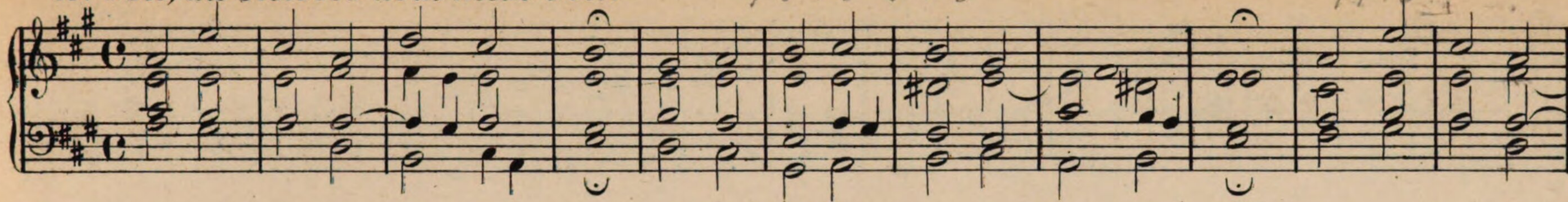
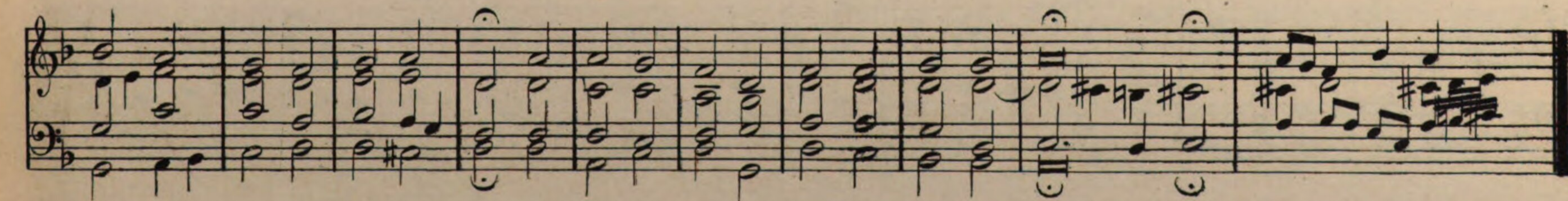
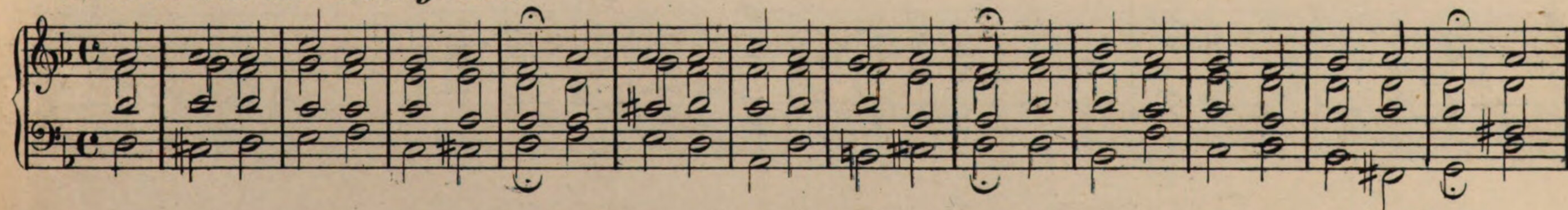


54. *Gott, der Vater, wohn uns bei.*

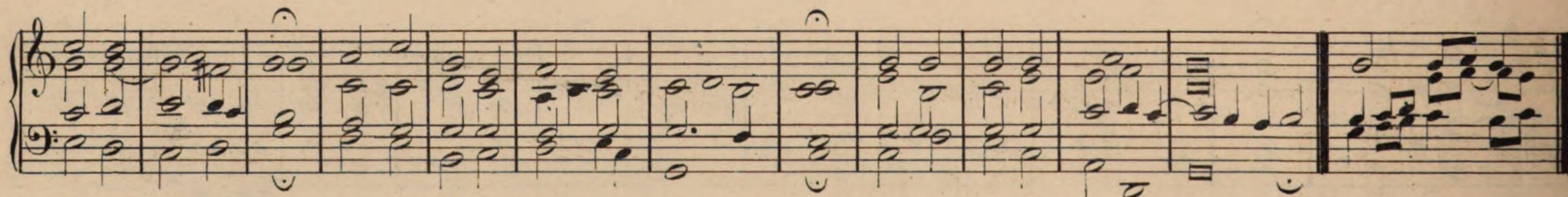
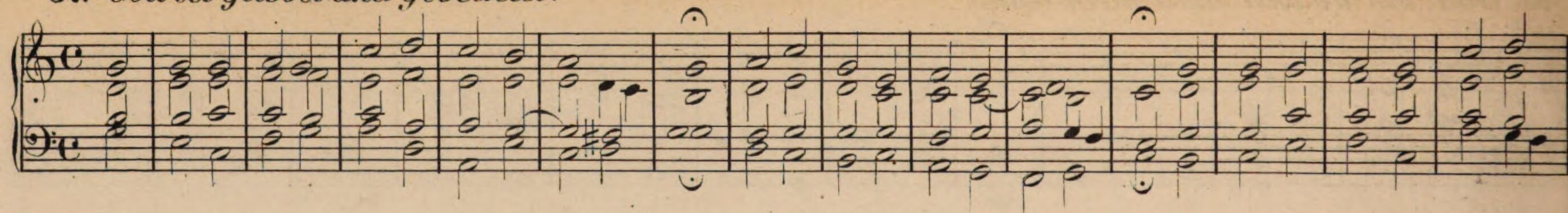
55. *Gott, du bleibest doch mein Gott.*

7 8 7 8 8 8 8

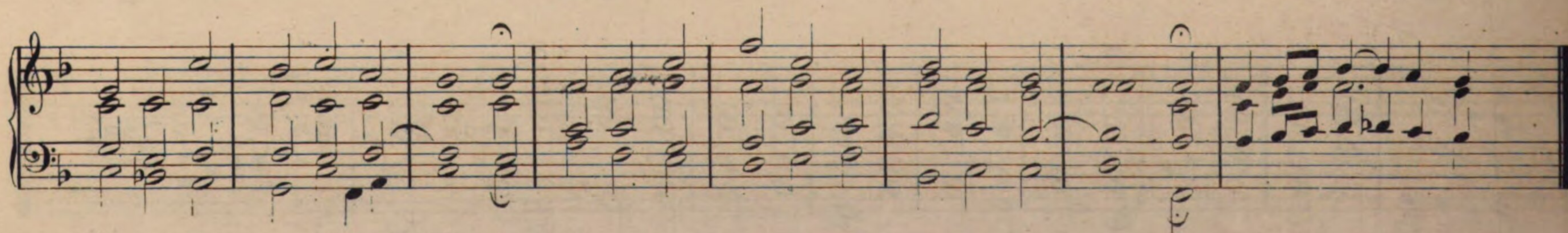
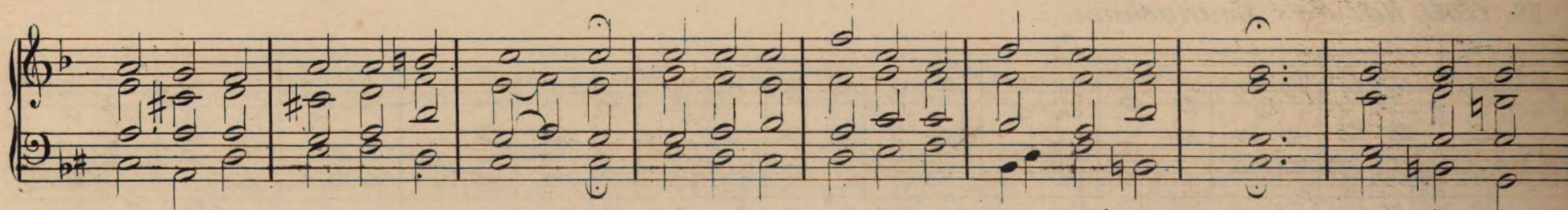
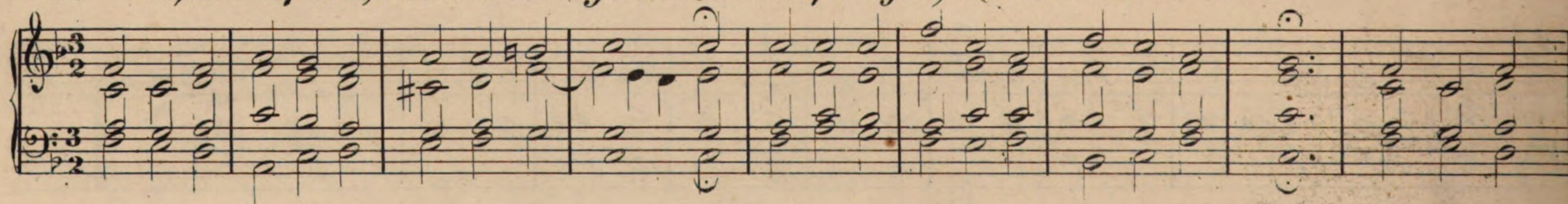
1715

56. *Gott hat das Evangelium.*

57. *Gott sei gelobet und gebedeiet.*



58 *Grosser Prophet, mein Herze begehret. (Jesu hilf siegen, du Fürste des Lebens..)*



59. *Herr Christ der einge Gott'ssohn. (Herr Jesu, Gnadensohn)*

Handwritten musical score for hymn 59, 'Herr Christ der einge Gott'ssohn. (Herr Jesu, Gnadensohn)'. The score is written for piano in G major (one sharp) and common time (C). It consists of three systems of two staves each. The first system has 10 measures, the second has 10 measures, and the third has 8 measures, ending with a double bar line. The melody is primarily composed of half and quarter notes, with some rests and accidentals (sharps and naturals) appearing in the upper voice.

60 *Herr Gott dich loben alle wir.*

Handwritten musical score for hymn 60, 'Herr Gott dich loben alle wir.'. The score is written for piano in D major (two sharps) and common time (C). It consists of two systems of two staves each. The first system has 10 measures, and the second has 8 measures, ending with a double bar line. The melody is primarily composed of half and quarter notes, with some rests and accidentals (sharps and naturals) appearing in the upper voice.

61. Herr Gott dich loben wir.

1. 3 mal.

The first system of musical notation consists of two staves, treble and bass. It begins with a treble clef and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music features a series of chords and single notes, with a repeat sign at the end of the first phrase. The key signature has one sharp (F#).

The second system continues the musical piece. It features a treble staff with a key signature change to two sharps (F# and C#). The bass staff continues with the previous key signature. The music is composed of chords and single notes, with a repeat sign at the end of the system.

2,

The third system continues the musical piece. It features a treble staff with a key signature change to two sharps (F# and C#). The bass staff continues with the previous key signature. The music is composed of chords and single notes, with a repeat sign at the end of the system.

3 mal. 3 mal.

The fourth system continues the musical piece. It features a treble staff with a key signature change to two sharps (F# and C#). The bass staff continues with the previous key signature. The music is composed of chords and single notes, with a repeat sign at the end of the system.

3, 3 mal.

The fifth system continues the musical piece. It features a treble staff with a key signature change to two sharps (F# and C#). The bass staff continues with the previous key signature. The music is composed of chords and single notes, with a repeat sign at the end of the system.

2 mal.

The first system of musical notation is a piano accompaniment for a piece marked "2 mal." (two times). It consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The melody is primarily in the bass clef, with the treble clef providing harmonic support. The system ends with a double bar line and a repeat sign.

4.

The second system of musical notation is a piano accompaniment for a piece marked "4." (four times). It consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The melody is primarily in the bass clef, with the treble clef providing harmonic support. The system ends with a double bar line and a repeat sign.

The third system of musical notation is a piano accompaniment. It consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The melody is primarily in the bass clef, with the treble clef providing harmonic support. The system ends with a double bar line and a repeat sign.

The fourth system of musical notation is a piano accompaniment. It consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The melody is primarily in the bass clef, with the treble clef providing harmonic support. The system ends with a double bar line and a repeat sign.

5.

The fifth system of musical notation is a piano accompaniment for a piece marked "5." (five times). It consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The melody is primarily in the bass clef, with the treble clef providing harmonic support. The system ends with a double bar line and a repeat sign.

3 mal

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a 3-measure repeat sign. The melody is composed of eighth and sixteenth notes, often beamed together. The bass line provides harmonic support with chords and single notes. The system concludes with a double bar line.

62. *Herr ich habe mißgehandelt*

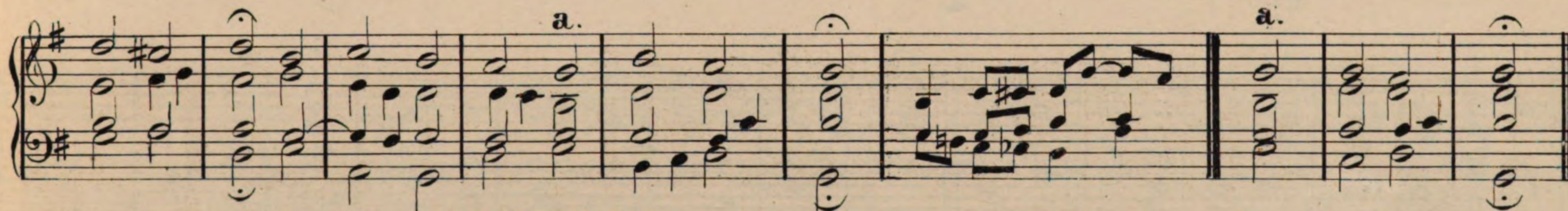
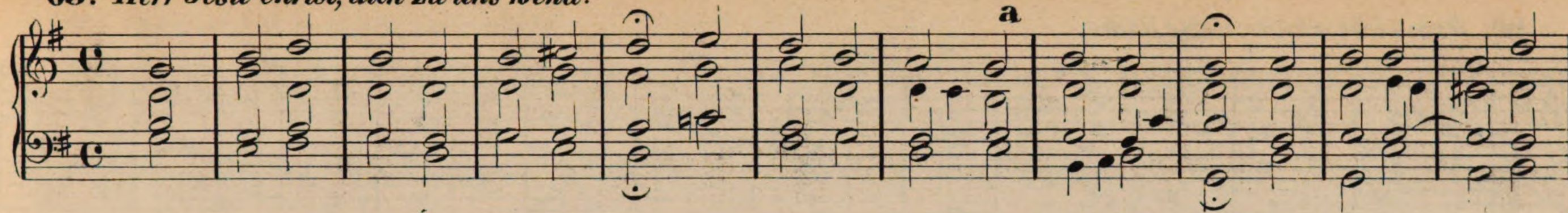
a

The second system of music continues the piece. It begins with a marking 'a' above the first measure of the upper staff. The notation continues with similar rhythmic patterns of eighth and sixteenth notes. The system ends with a double bar line.

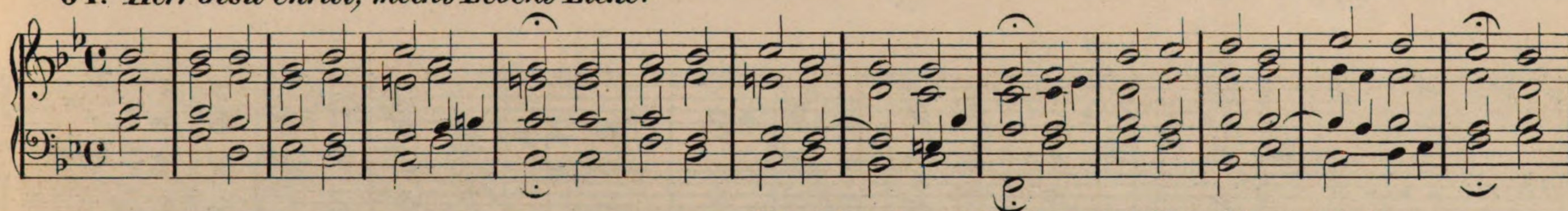
a

The third system of music follows. It also begins with a marking 'a' above the first measure of the upper staff. The musical notation remains consistent with the previous systems. The system concludes with a double bar line.

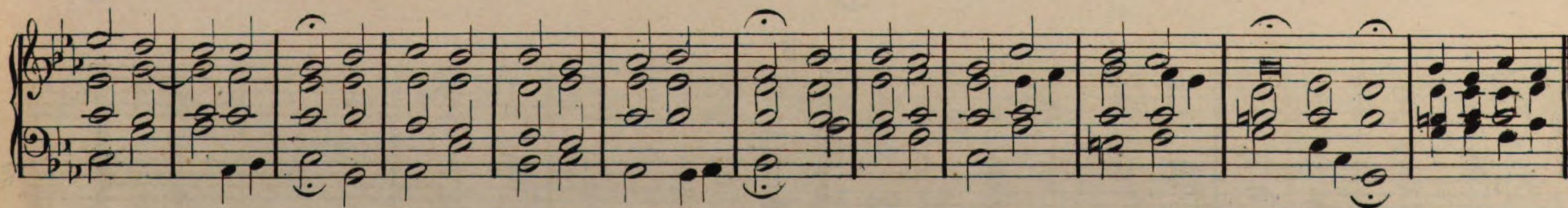
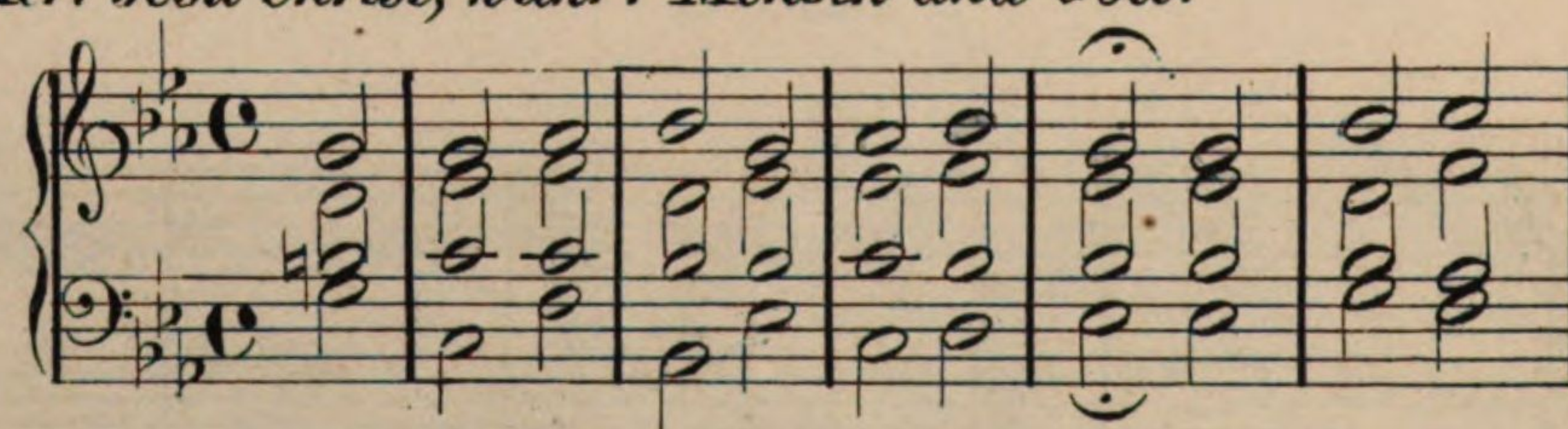
63. *Herr Jesu Christ, dich zu uns wend.*



64. *Herr Jesu Christ, mein's Lebens Licht.*



65. *Herr Jesu Christ, wahr'r Mensch und Gott.*



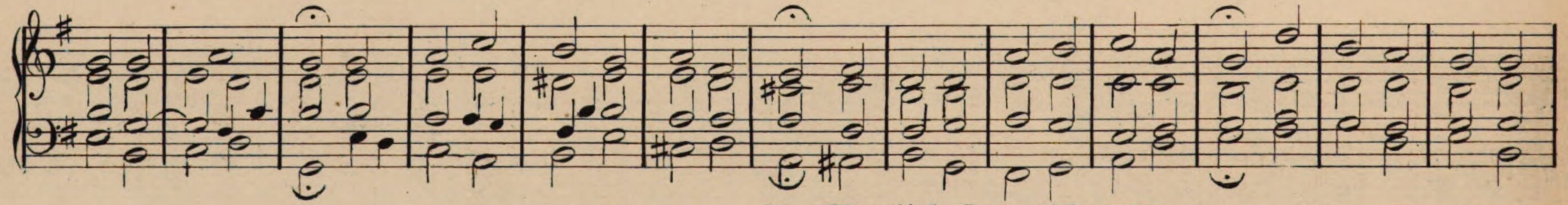
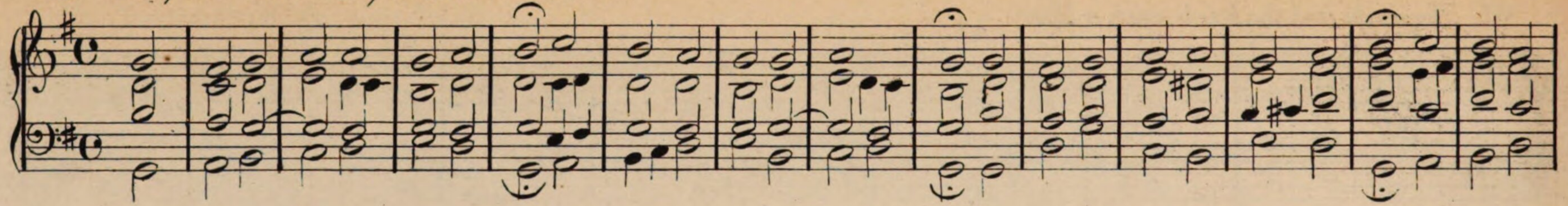
66. *Herr, nicht schicke deine Rache*

This musical score is for a piece titled "66. Herr, nicht schicke deine Rache". It is written for piano in G major (one sharp) and common time (C). The score consists of five systems of two staves each (treble and bass clef). The first system is marked with a fermata and the letter 'a' above the treble staff. The second system is marked with a fermata and the letter 'b' above the treble staff. The third system is marked with a fermata and the letter 'a' above the treble staff. The fourth system is marked with a fermata and the letter 'b' above the treble staff. The fifth system is marked with a fermata and the letter 'a' above the treble staff. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the fifth system.

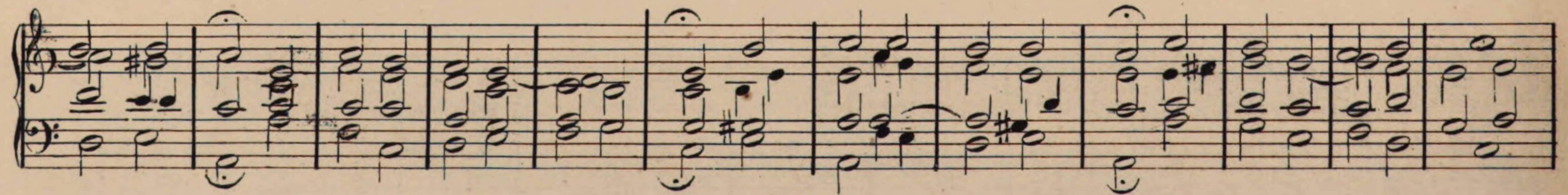
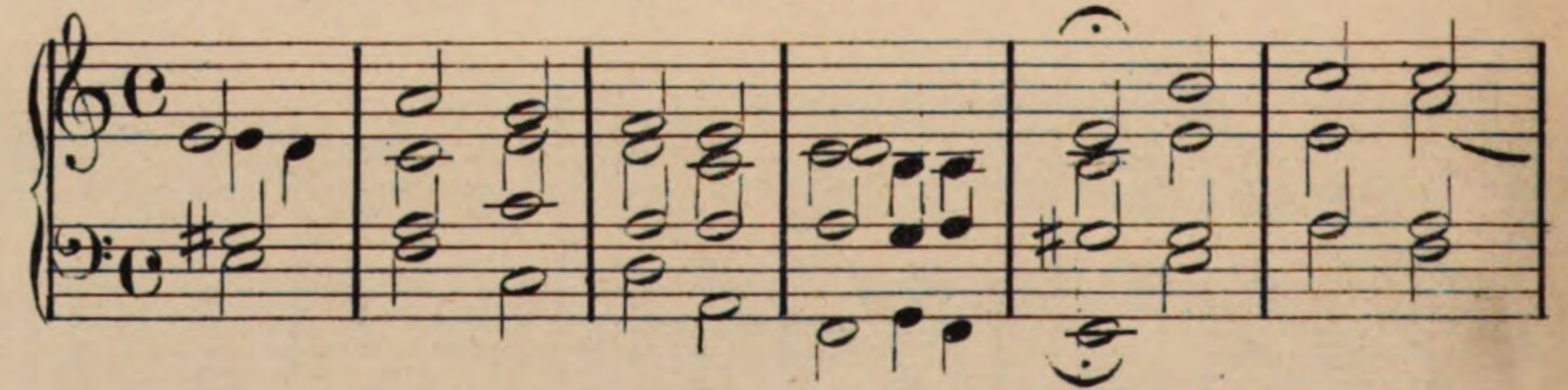
67. *Herzlich lieb hab ich dich, o Herr.*

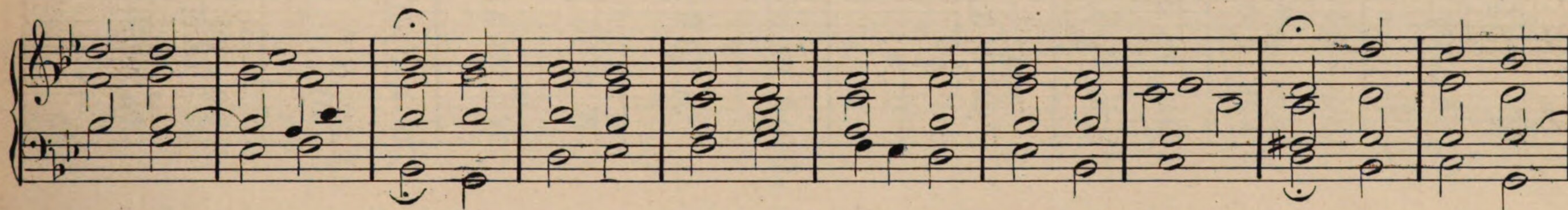
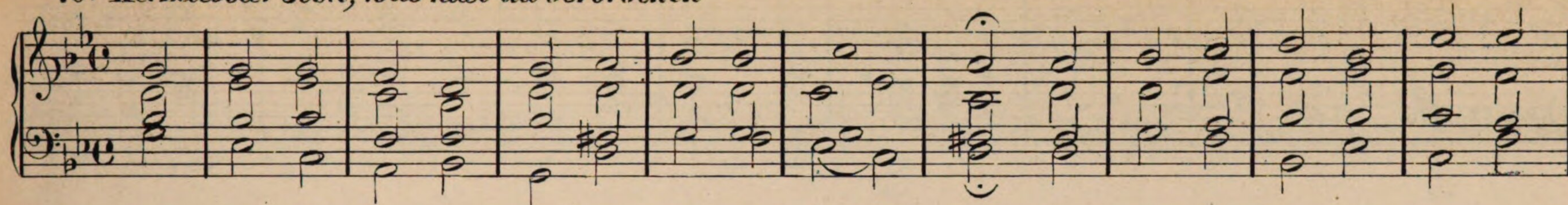
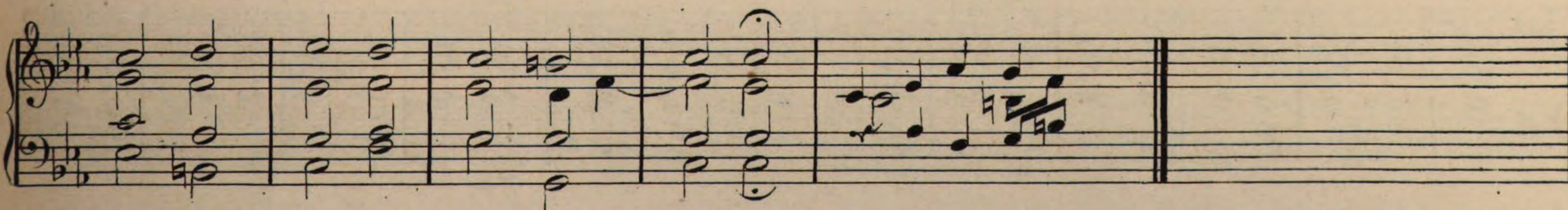
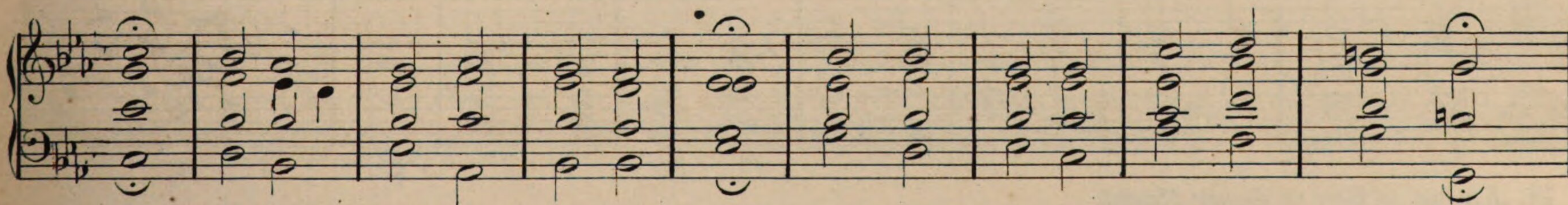
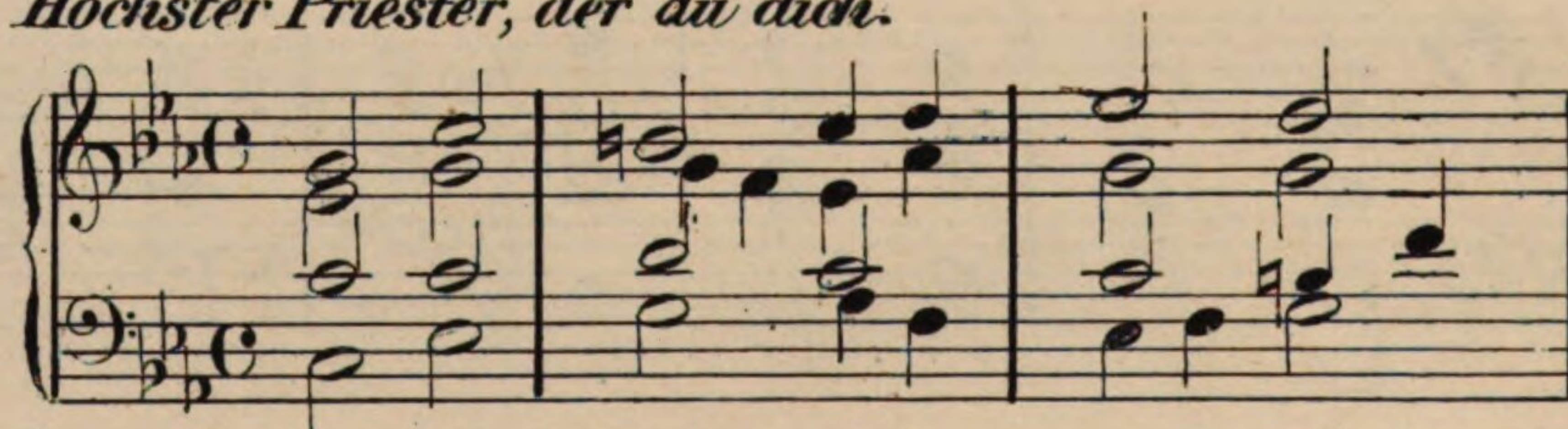
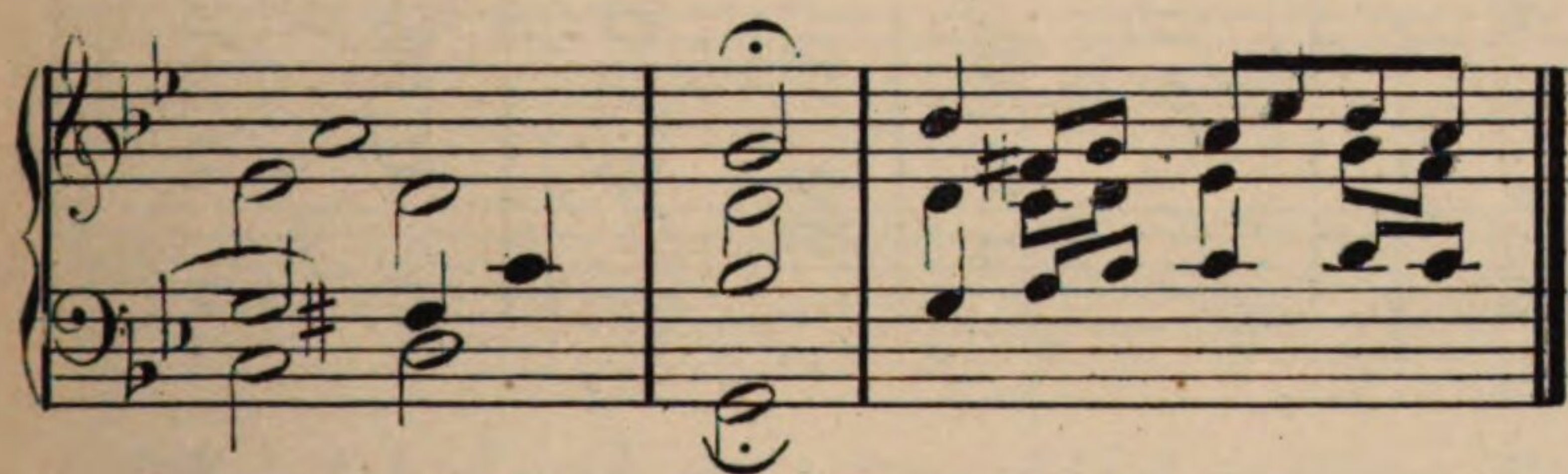
This is a handwritten musical score for a piece titled "Herzlich lieb hab ich dich, o Herr." The score is written on five systems of grand staves, each with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is in a historical style, featuring many beamed sixteenth and thirty-second notes, often grouped in pairs or fours. The piece includes several repeat signs and first/second endings, labeled 'a.' and 'b.'. The first ending 'a.' appears in the third system, and the second ending 'b.' appears in the fourth system. The score concludes with a final double bar line in the fifth system.

68 *Herr, wie du willst, so schicks mit mir.*



69. *Herzlich thut mich verlangen.*

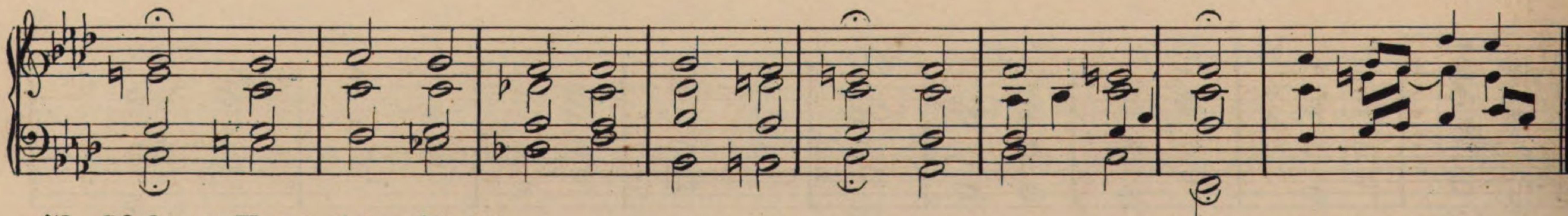
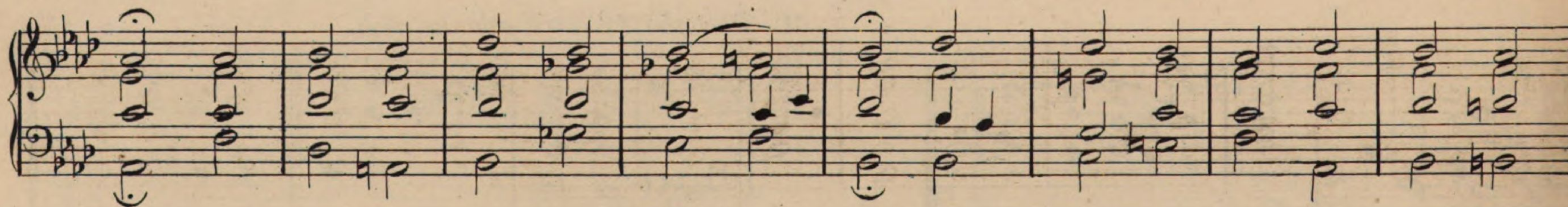
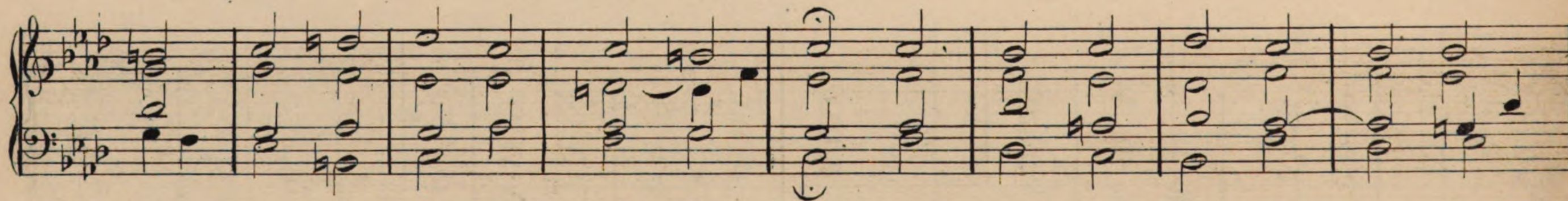
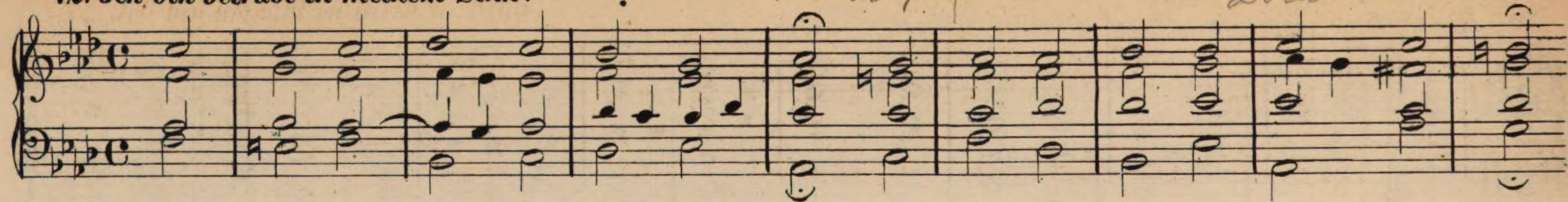


70. *Herzliebster Jesu, was hast du verbrochen*71. *Höchster Priester, der du dich*

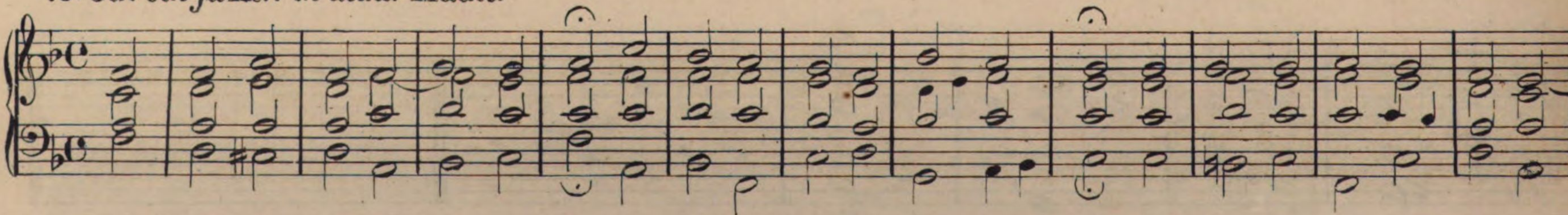
72. *Ich bin betrübt in meinem Sinn.*

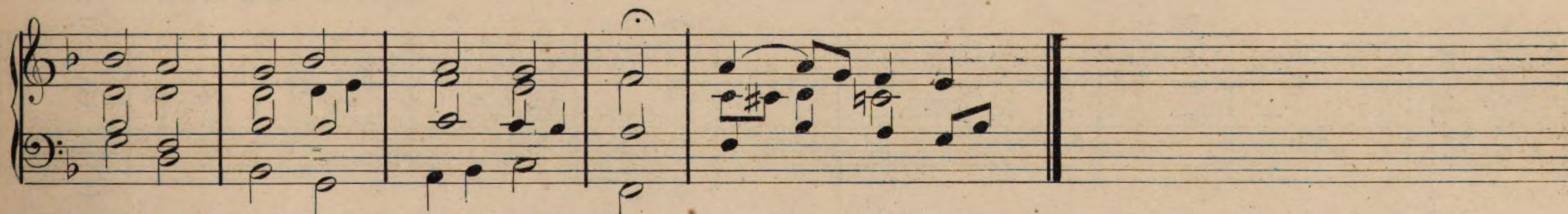
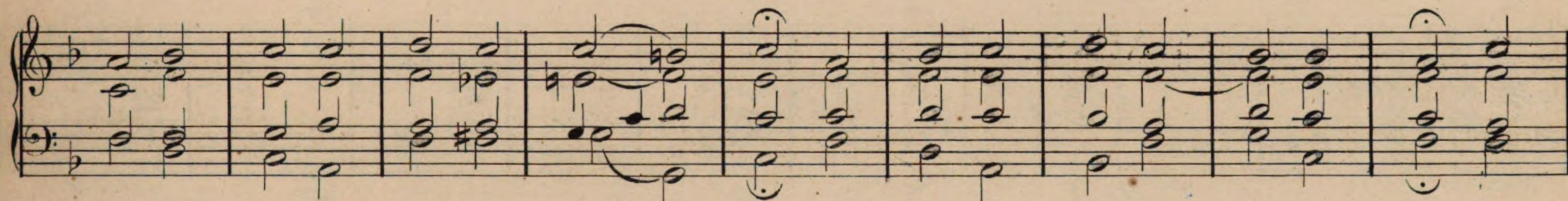
8 8 7 8 | 7 8 8 4

Solo

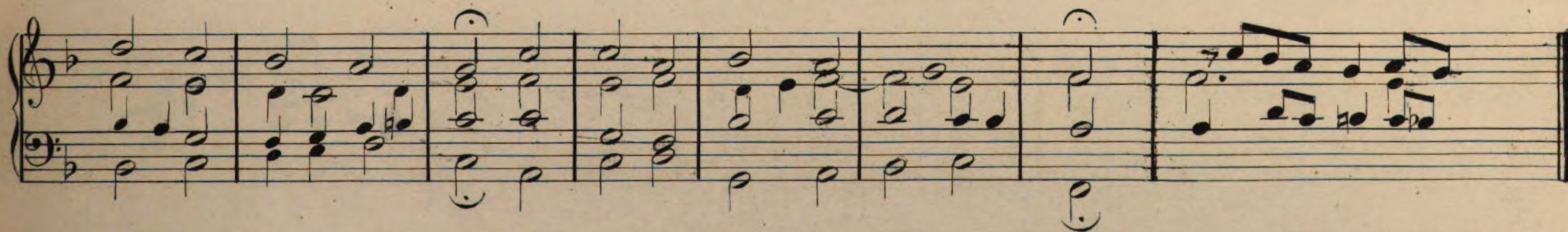
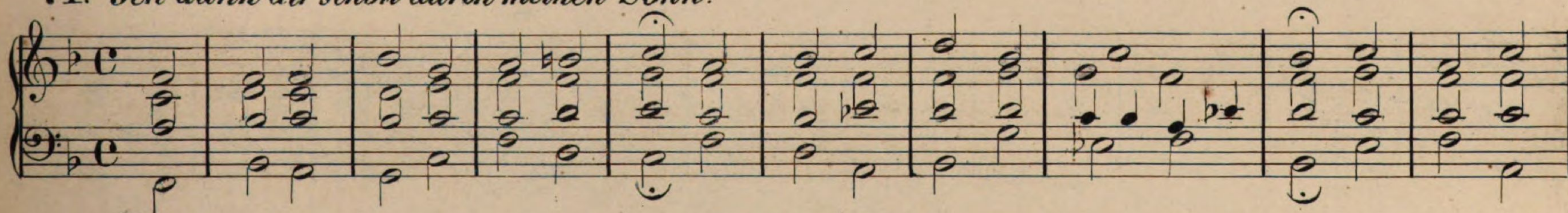


73. *Ich bin ja Herr in deiner Macht.*





74. *Ich dank dir schon durch meinen Sohn.*



75. *Ich glaub' an einen Gott allein.*

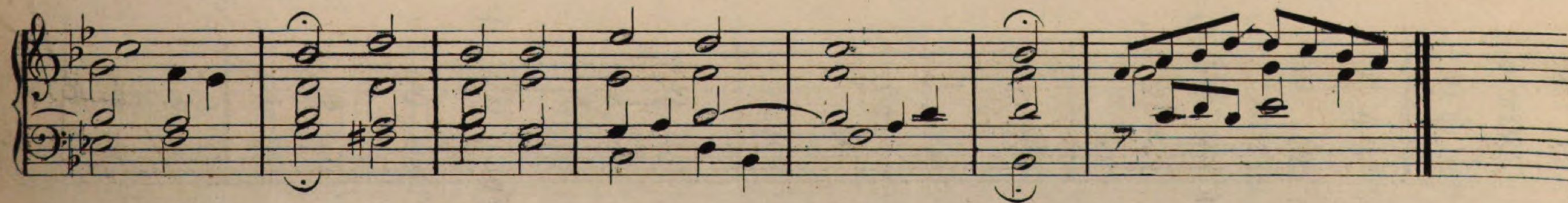
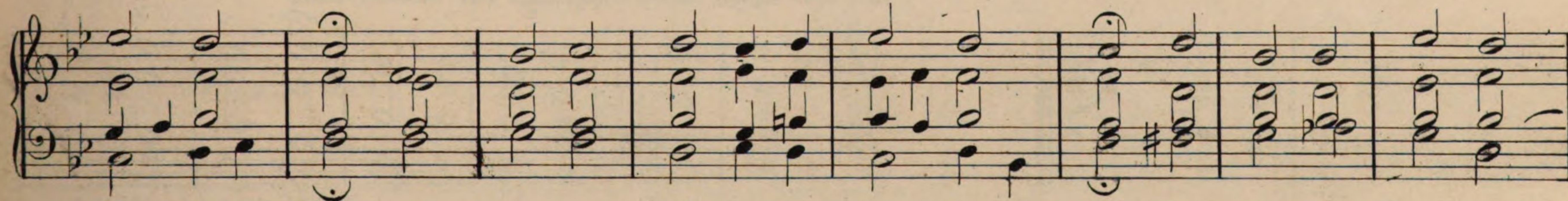
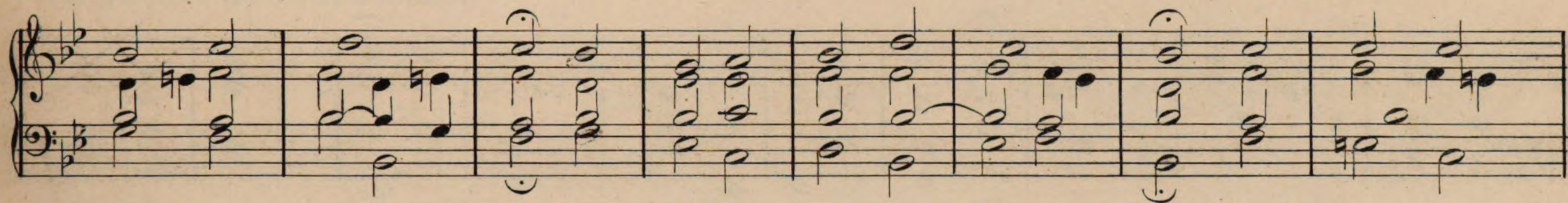
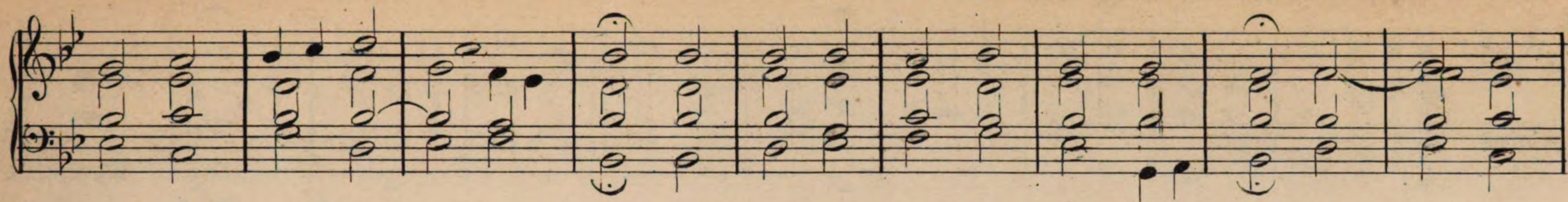
This image shows a handwritten musical score for the hymn "Ich glaub' an einen Gott allein." The score is written on five systems of grand staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The notation is in a historical style, featuring many beamed eighth and sixteenth notes, often with slurs. The first system begins with a treble clef and a common time signature. The music is written in a clear, legible hand, with some ink bleed-through visible from the reverse side of the page. The score concludes with a double bar line at the end of the fifth system.

11.
78. *Ich ruf zu dir Herr Jesu Christ.*

Handwritten musical score for hymn 78, 'Ich ruf zu dir Herr Jesu Christ'. The score is written on four systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The music consists of a series of chords and single notes, typical of a lute or keyboard accompaniment. The notation includes various accidentals (sharps, naturals) and phrasing slurs. The piece concludes with a double bar line.

79. *Ich weiß, das mein Erlöser lebt.*

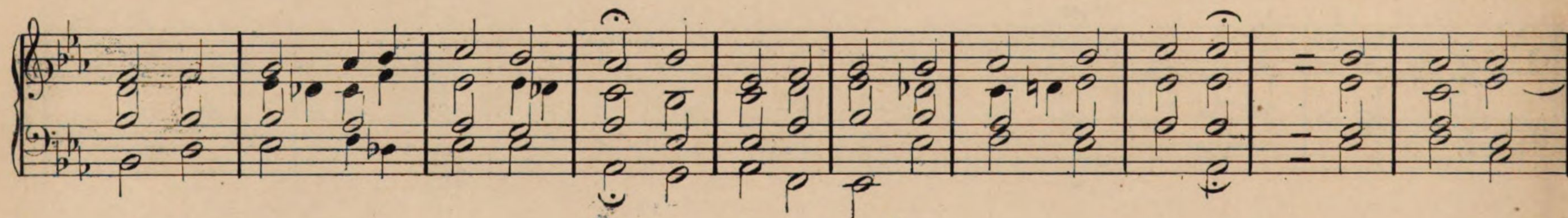
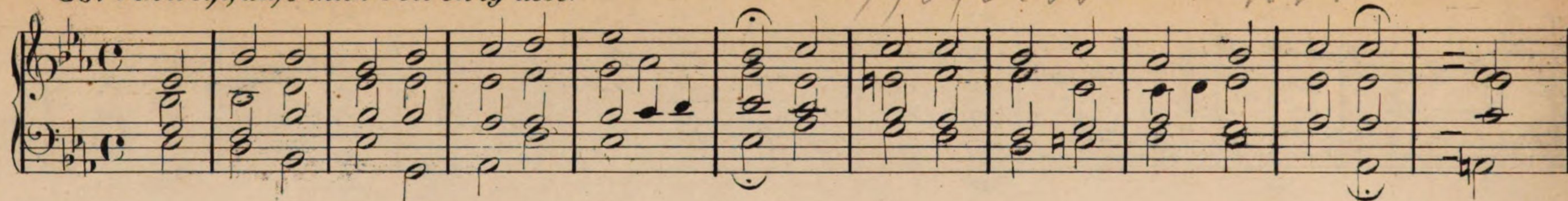
Handwritten musical score for hymn 79, 'Ich weiß, das mein Erlöser lebt'. The score is written on a single system of a grand staff (treble and bass clef). The key signature is two flats (Bb, Eb), and the time signature is common time (C). The music features a series of chords and single notes. A handwritten word 'Solus' is written above the final measure. The piece concludes with a double bar line.



80. *Ich weiß, daß mich Gott ewig liebt.*

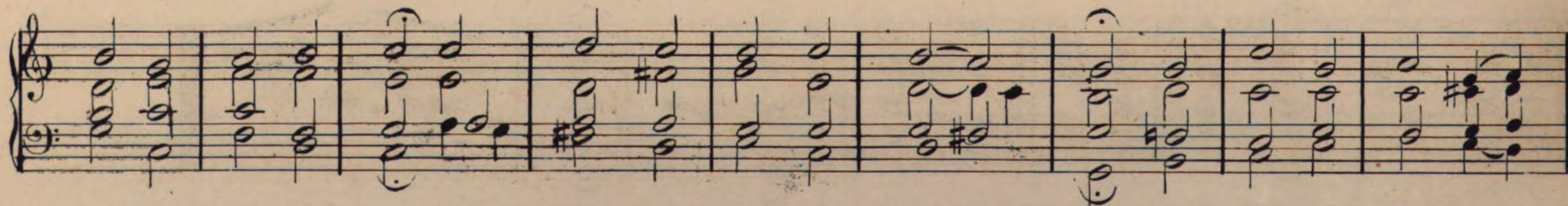
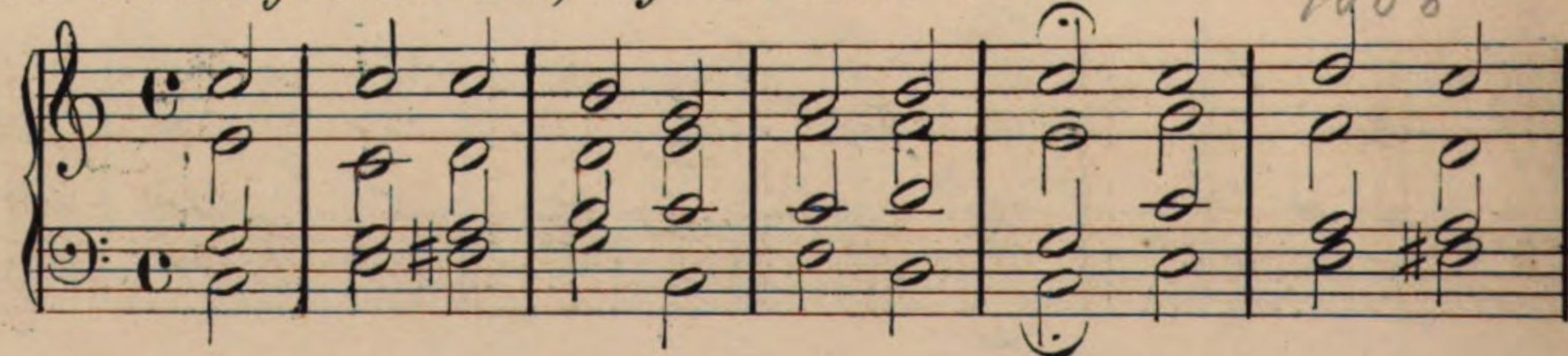
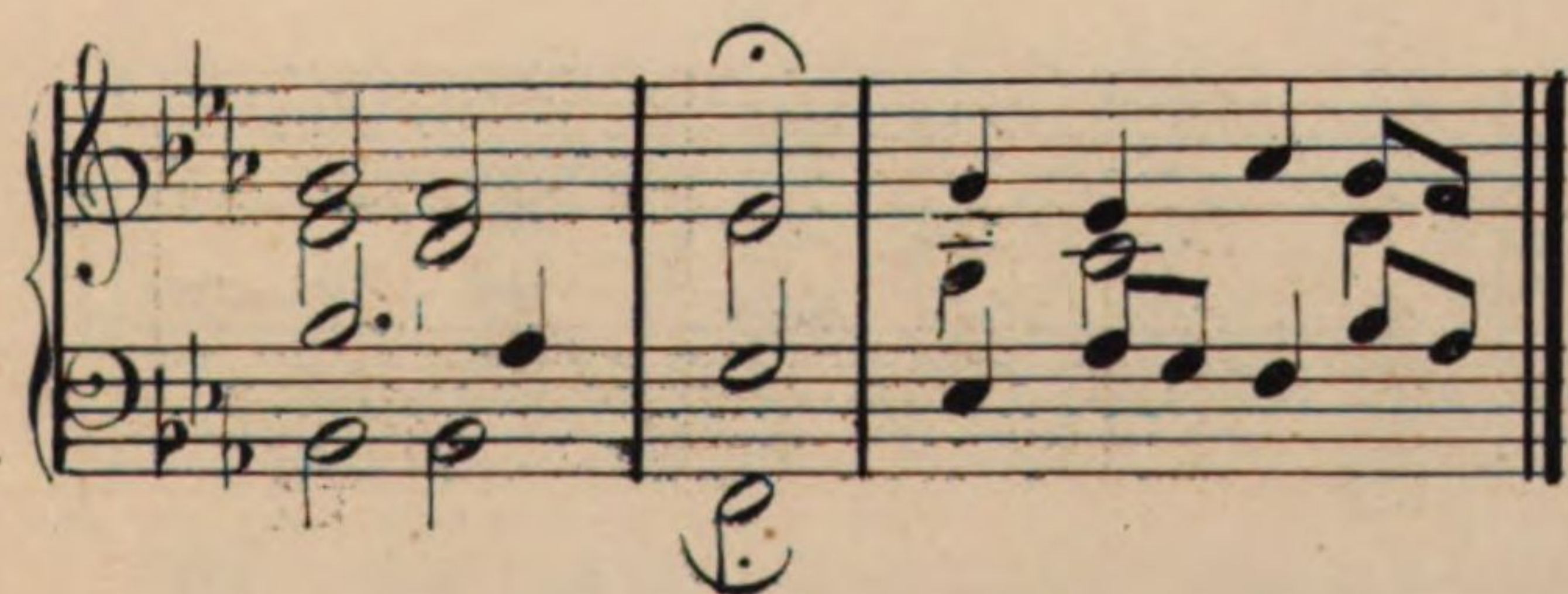
99896766

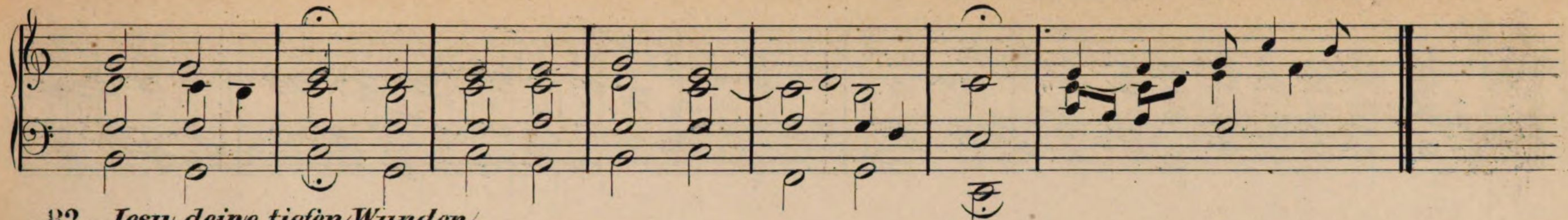
1674



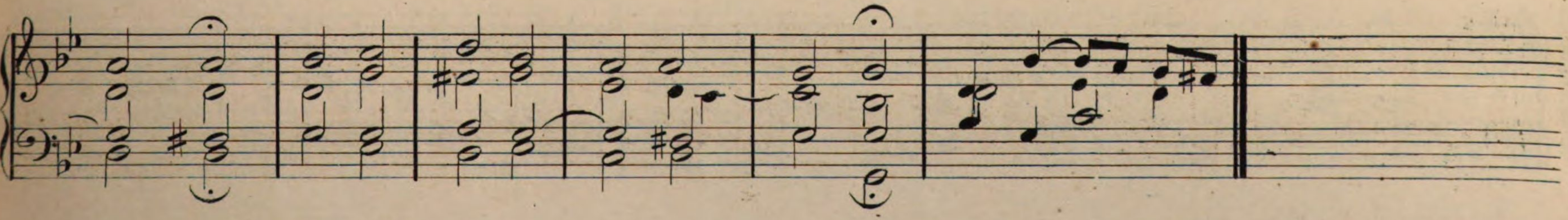
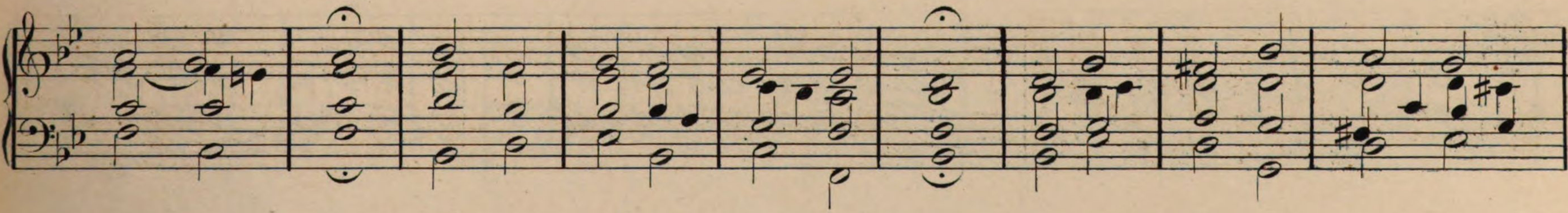
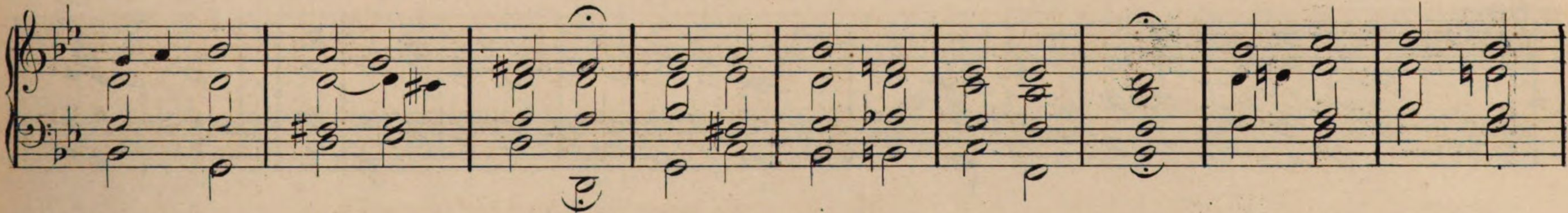
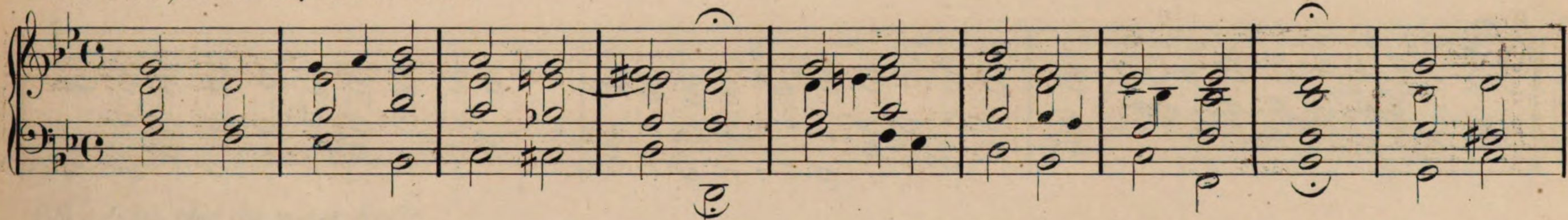
81. *Ich weiß mein Gott, daß all' mein Thun.*

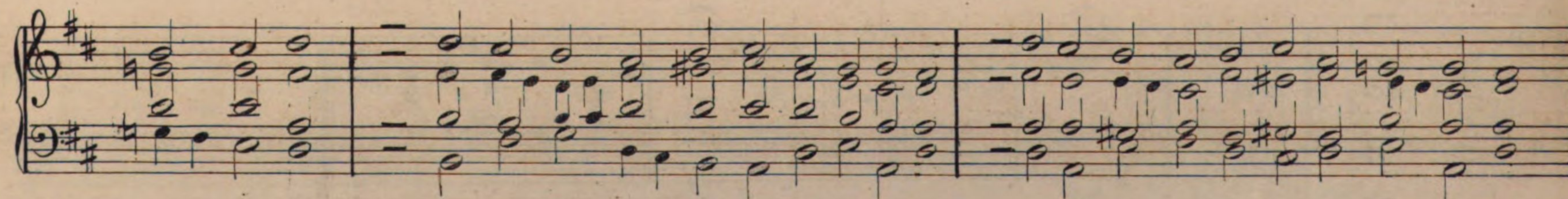
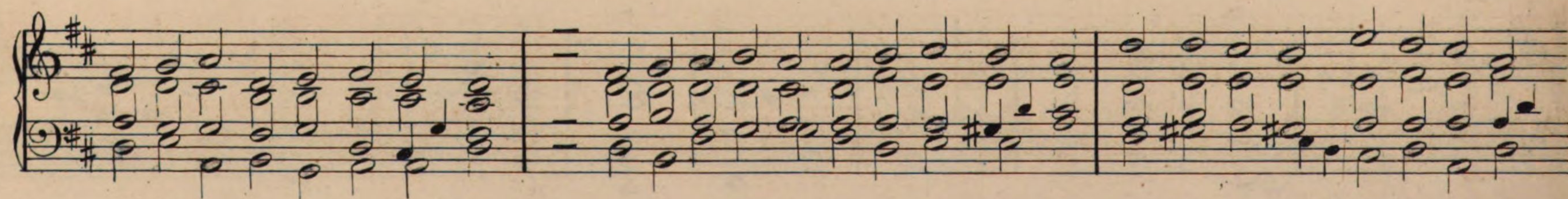
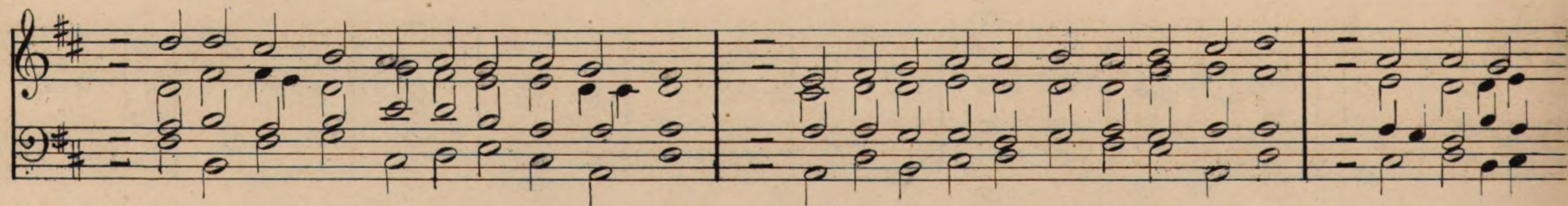
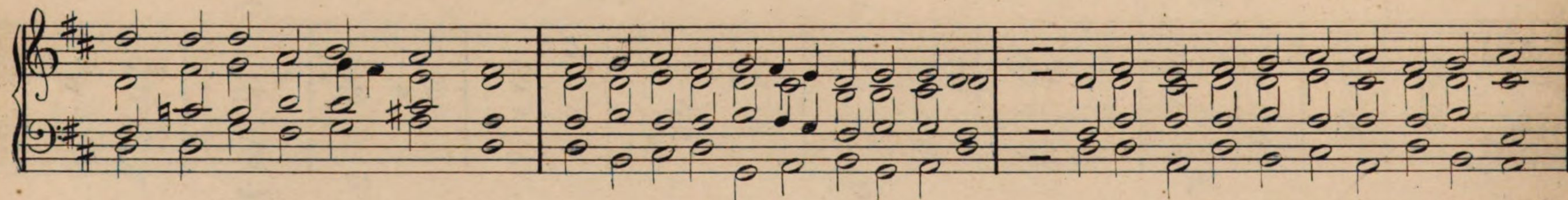
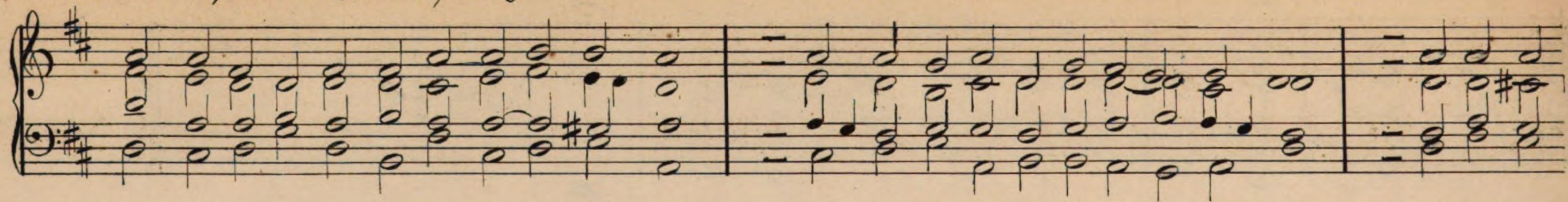
1608

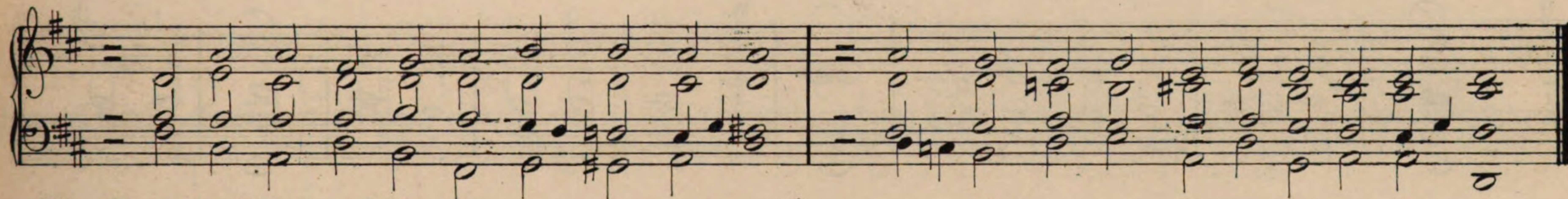
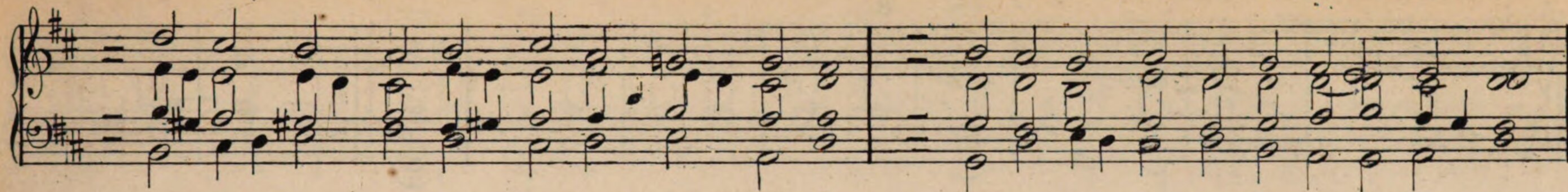




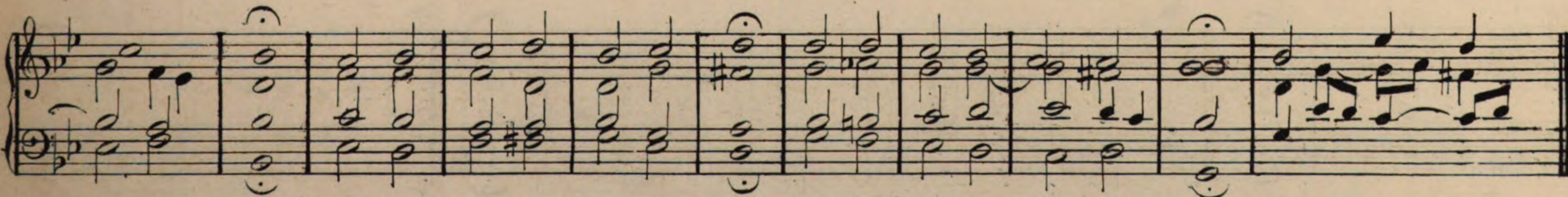
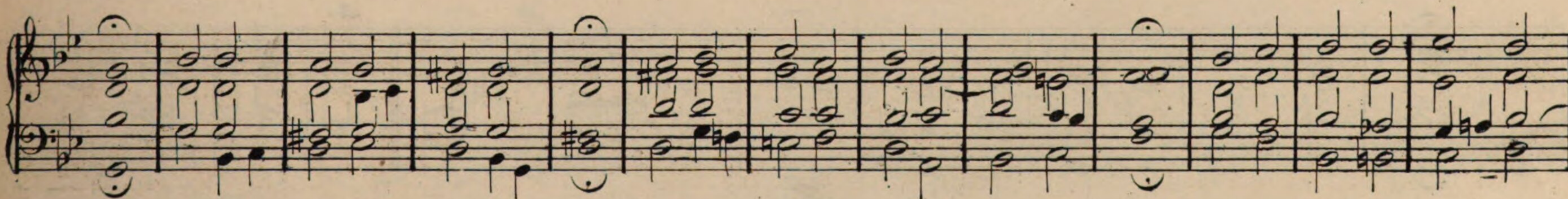
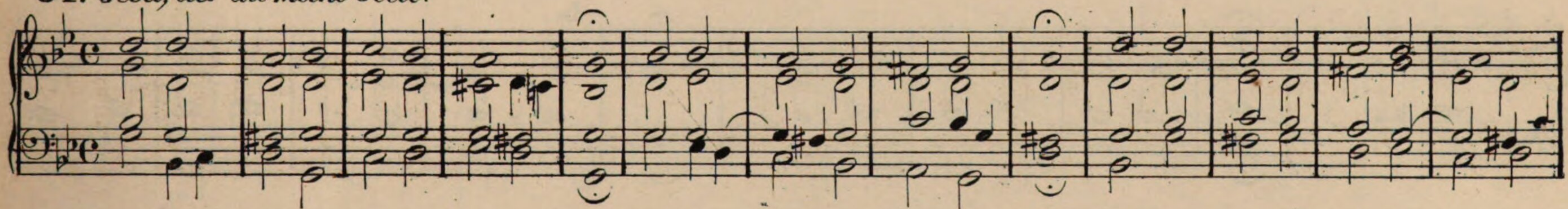
82. *Jesu, deine tiefen Wunden.*



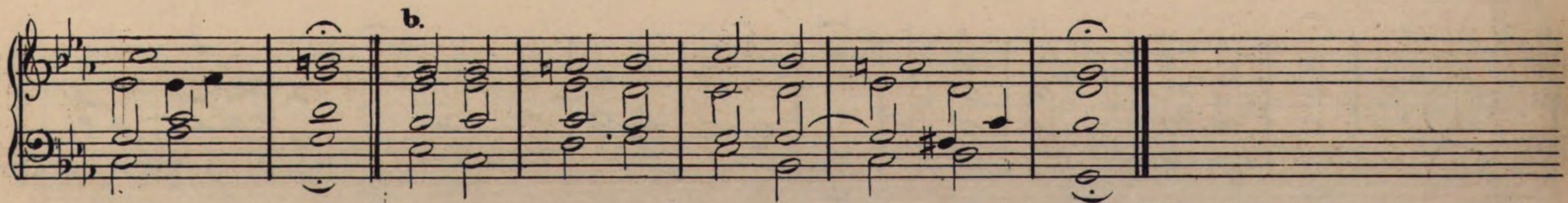
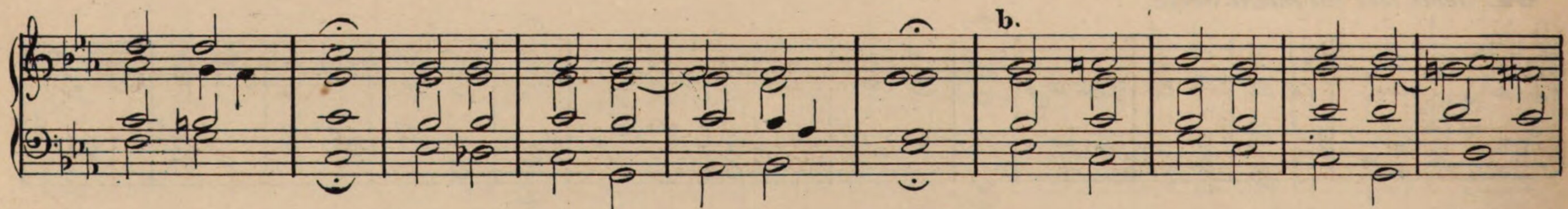
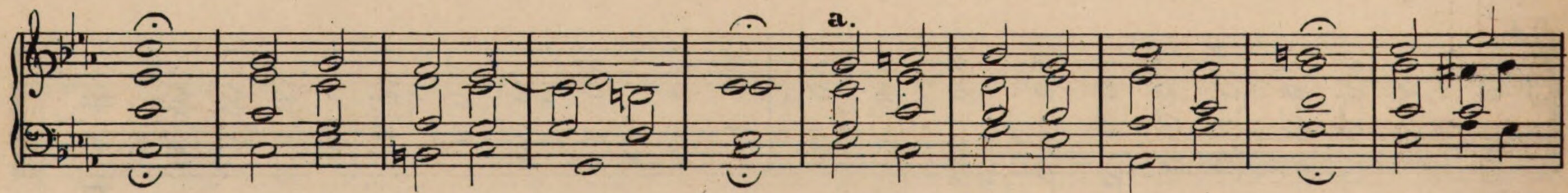
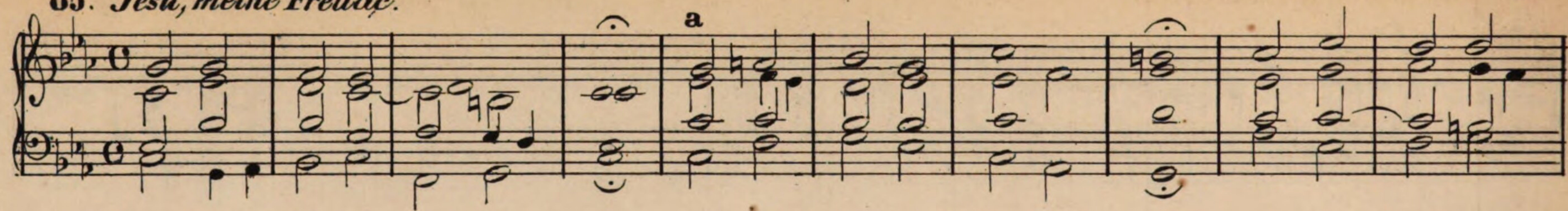
83. *Jesaja, dem Propheten, das geschah.*

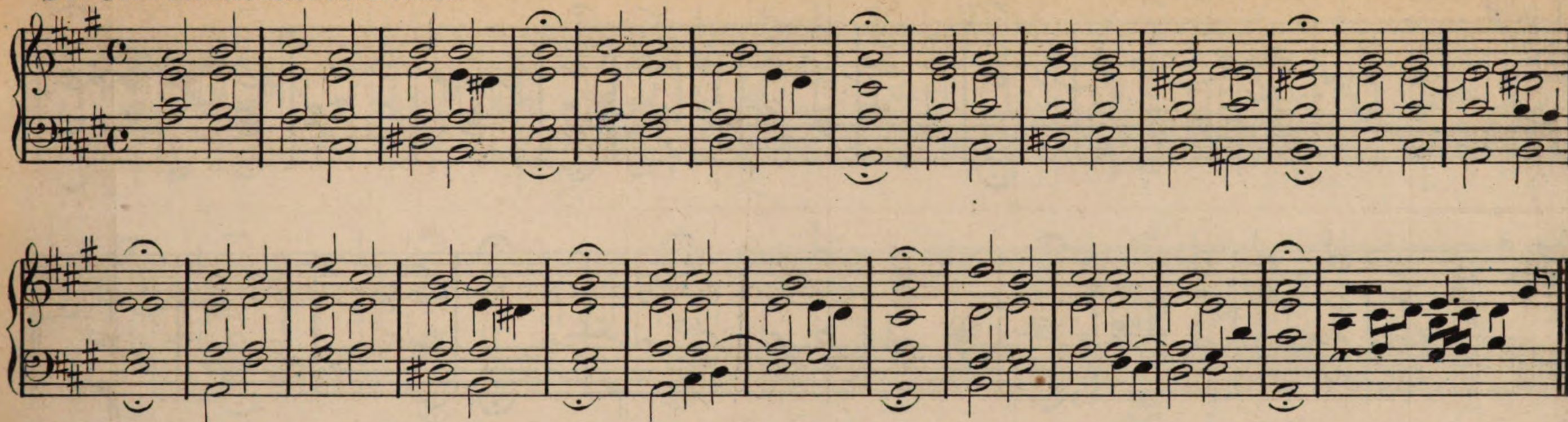


84. *Jesu, der du meine Seele.*

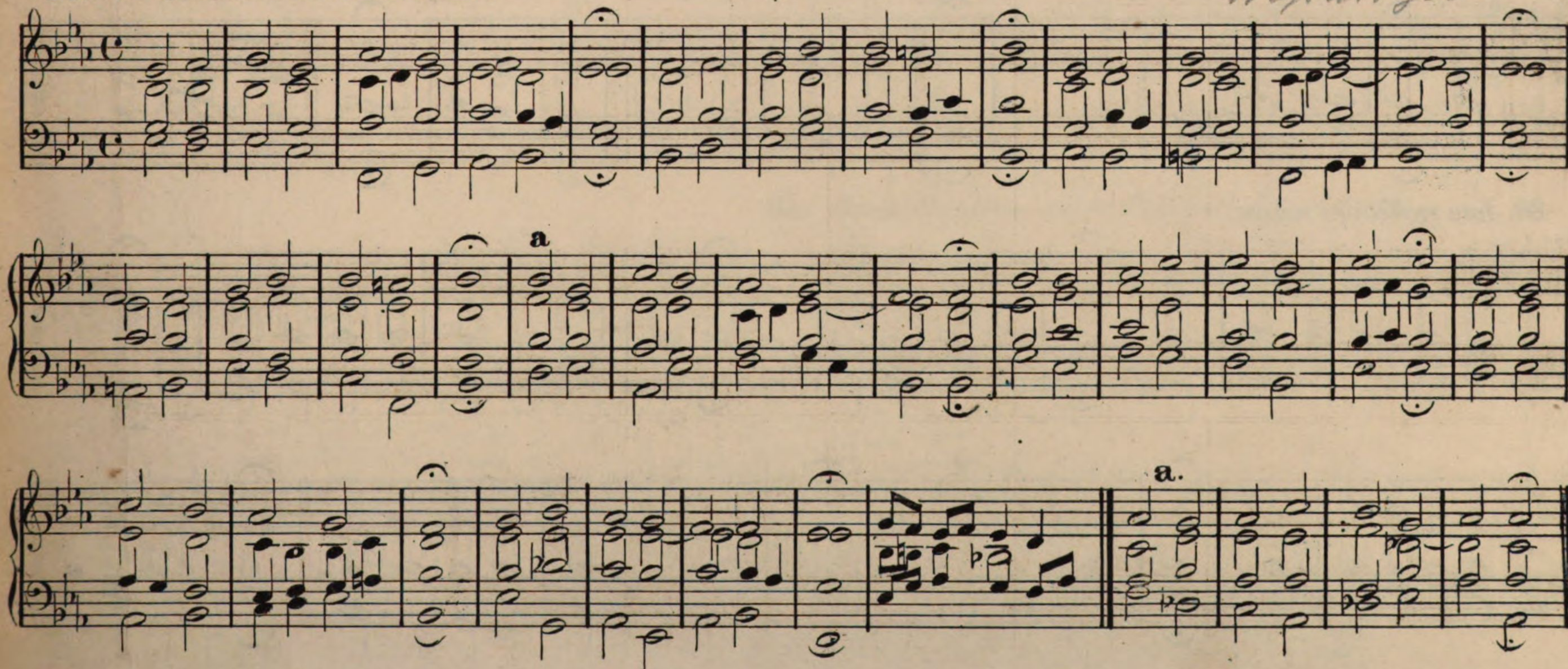


85. *Jesu, meine Freude.*

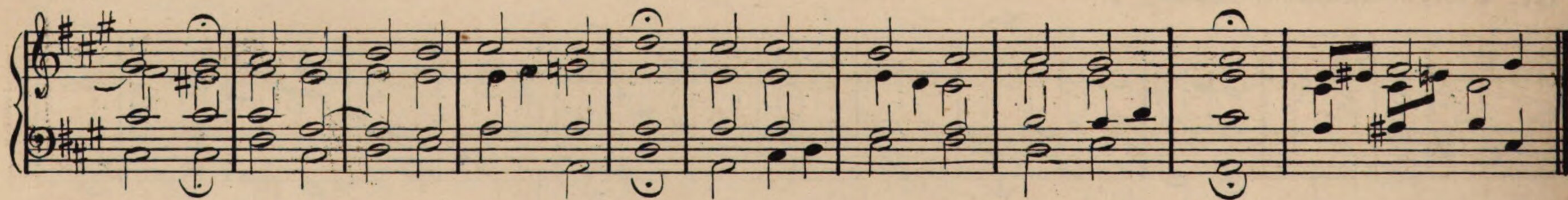
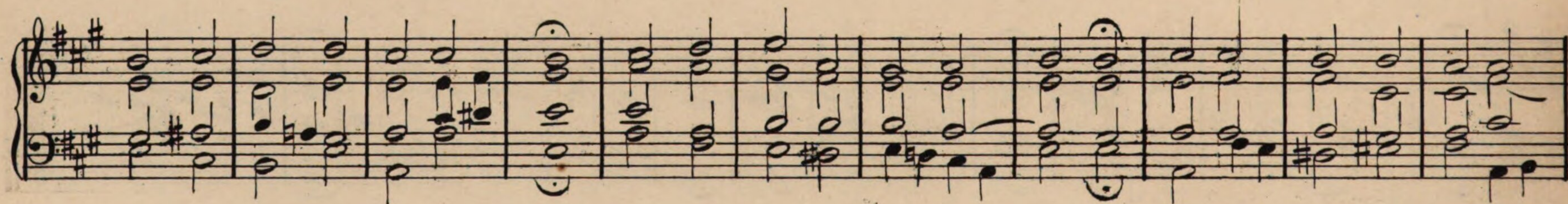


86. *Jesu meines Herzens Freud.*87. *Jesu, meines Lebens Leben. — I.*

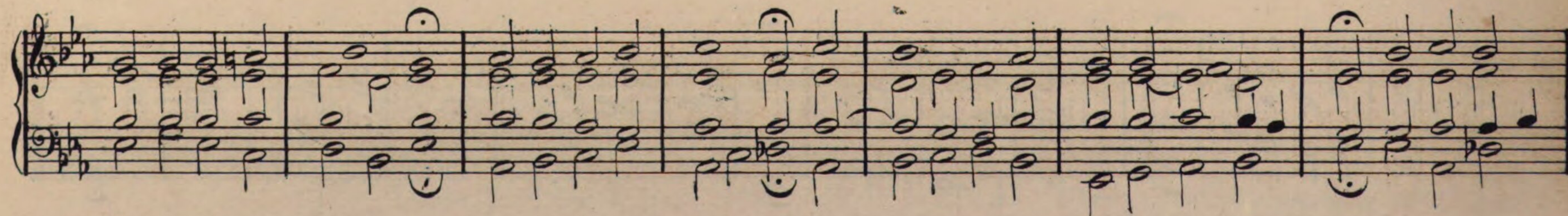
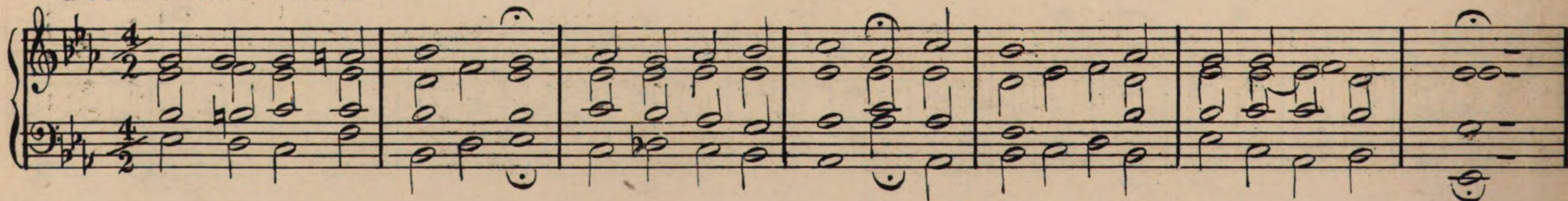
Wolnitzer

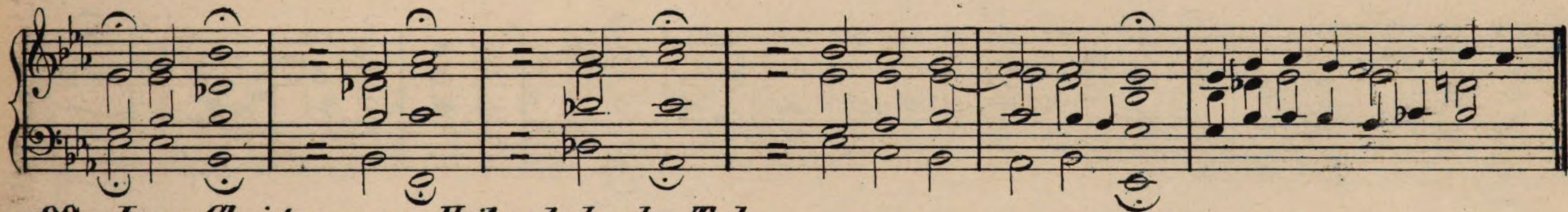
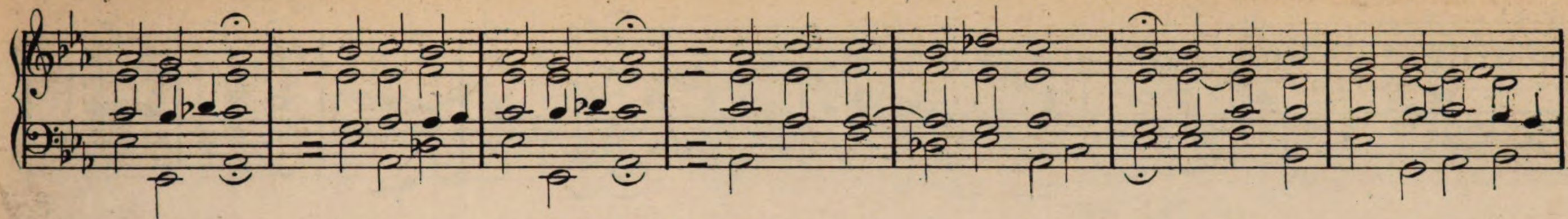


88. *Jesu, meines Lebens Leben!*

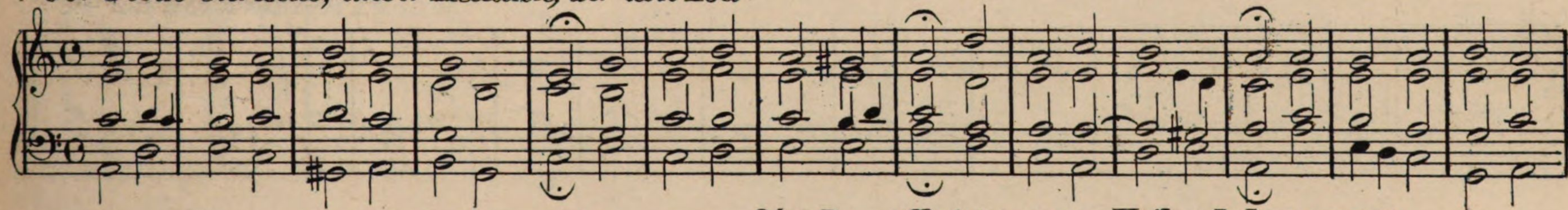


89. *Jesu wollst uns weisen.*

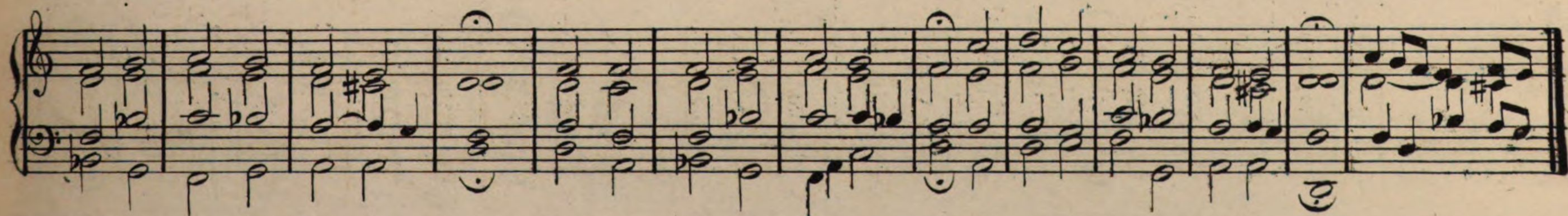
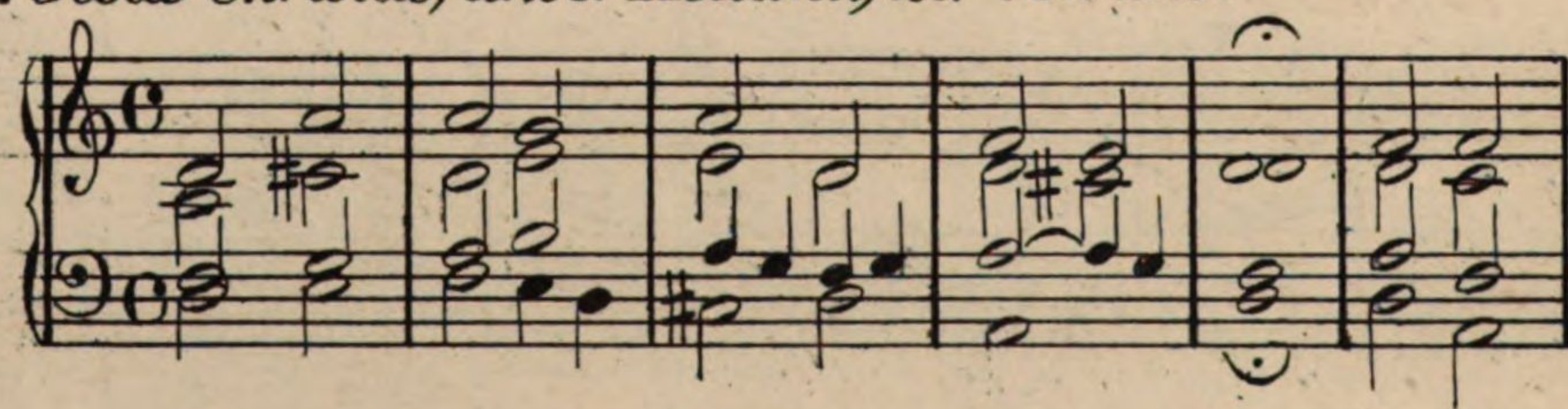
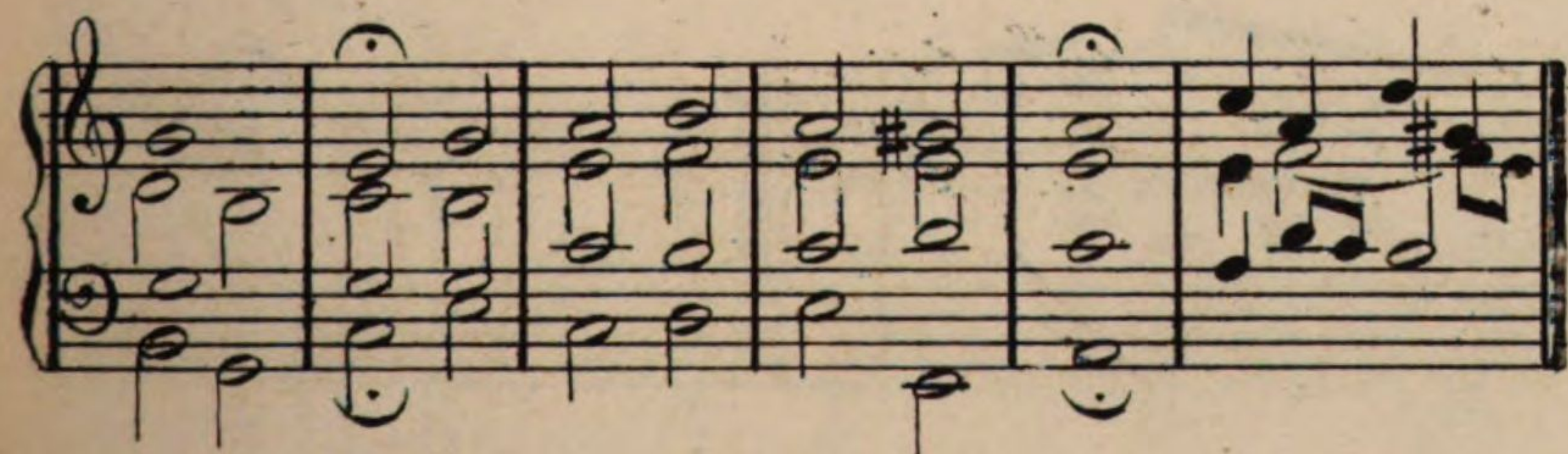




90. *Jesus Christus, unser Heiland, der den Tod*



91. *Jesus Christus, unser Heiland, der von uns.*



92. *Jesus ist mein Hirt.*

Wohler

Handwritten musical score for the hymn "Jesus ist mein Hirt." The score is written for piano on a grand staff (treble and bass clefs) in 3/4 time. The key signature has two flats (B-flat and E-flat). The music consists of 12 measures. The first system contains 4 measures, the second system contains 4 measures, the third system contains 4 measures, and the fourth system contains 4 measures. The melody is primarily in the right hand, with the left hand providing harmonic support. The piece concludes with a double bar line in the fourth system.

93. *Jesus meine Zuversicht.*

Handwritten musical score for the hymn "Jesus meine Zuversicht." The score is written for piano on a grand staff (treble and bass clefs) in 3/4 time. The key signature has two flats (B-flat and E-flat). The music consists of 12 measures. The first system contains 4 measures, the second system contains 4 measures, the third system contains 4 measures, and the fourth system contains 4 measures. The melody is primarily in the right hand, with the left hand providing harmonic support. The piece concludes with a double bar line in the fourth system.

First system of musical notation, measures 1-10. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and moving lines. Measure 1 is marked with a lowercase 'a'. Measure 9 is marked with a lowercase 'b'.

Second system of musical notation, measures 11-20. It continues the piece with similar chordal textures. Measure 11 is marked with a lowercase 'a', and measure 15 is marked with a lowercase 'b'. The system concludes with a double bar line.

94. *In allen meinen Thaten.*

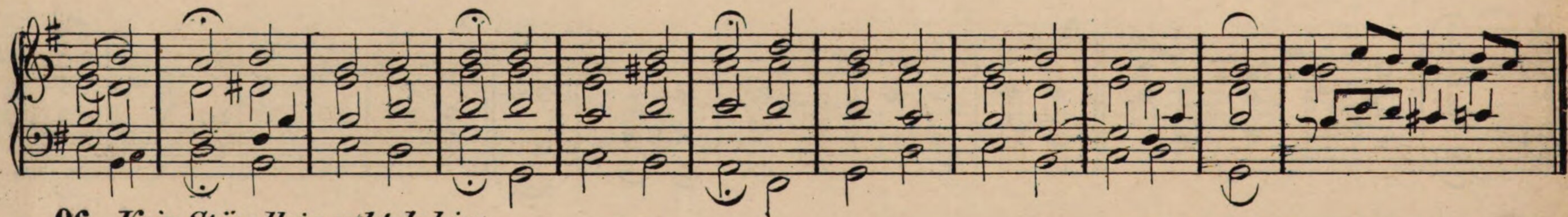
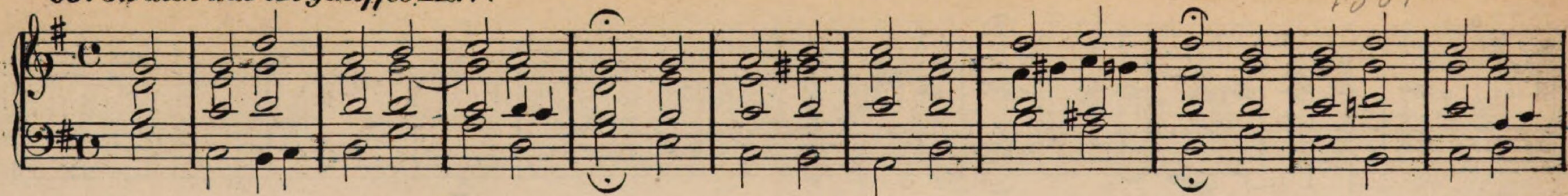
Third system of musical notation, measures 21-30. The key signature changes to two sharps (F# and C#), and the time signature remains common time (C). Measure 29 is marked with a lowercase 'a'.

Fourth system of musical notation, measures 31-40. It continues the piece in the new key signature. Measure 39 features a sharp sign (#) on a note in the bass staff.

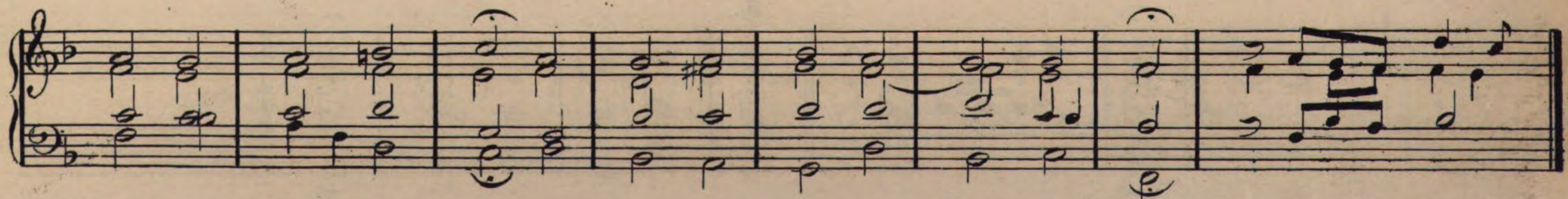
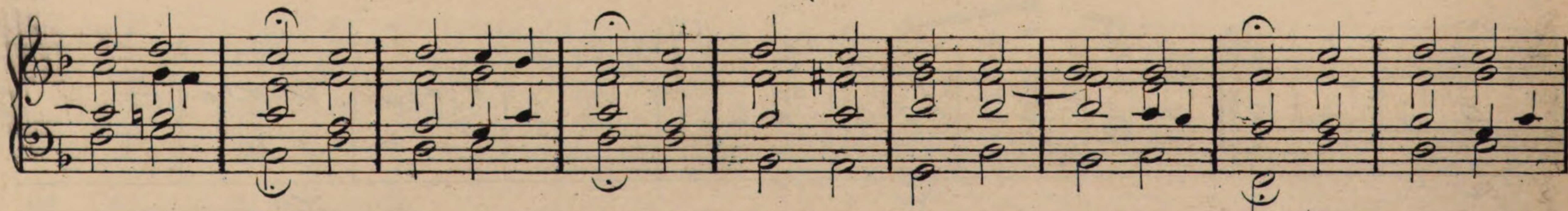
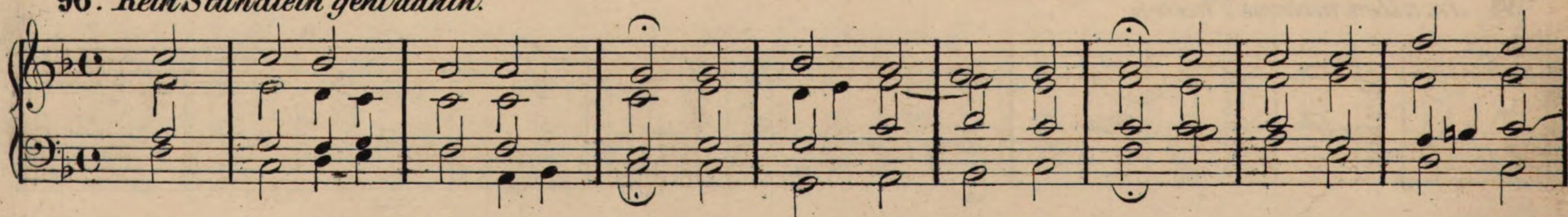
Fifth system of musical notation, measures 41-45. Measure 41 is marked with a lowercase 'a.'. The system ends with a double bar line.

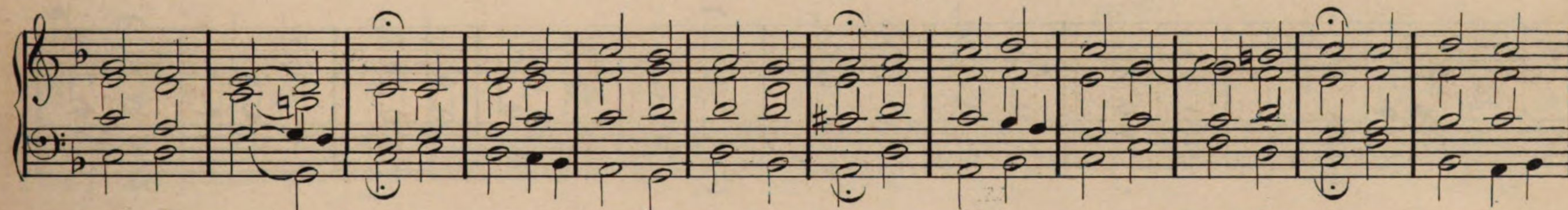
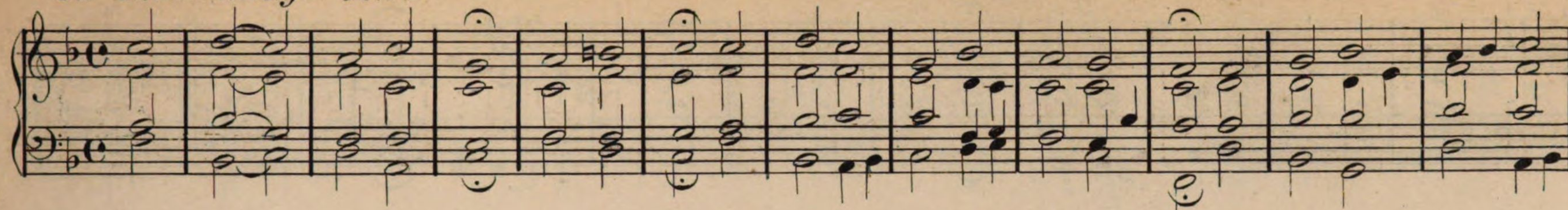
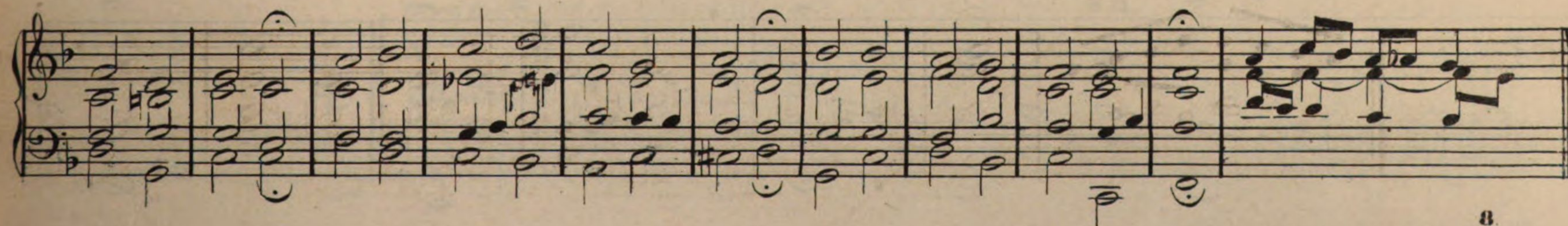
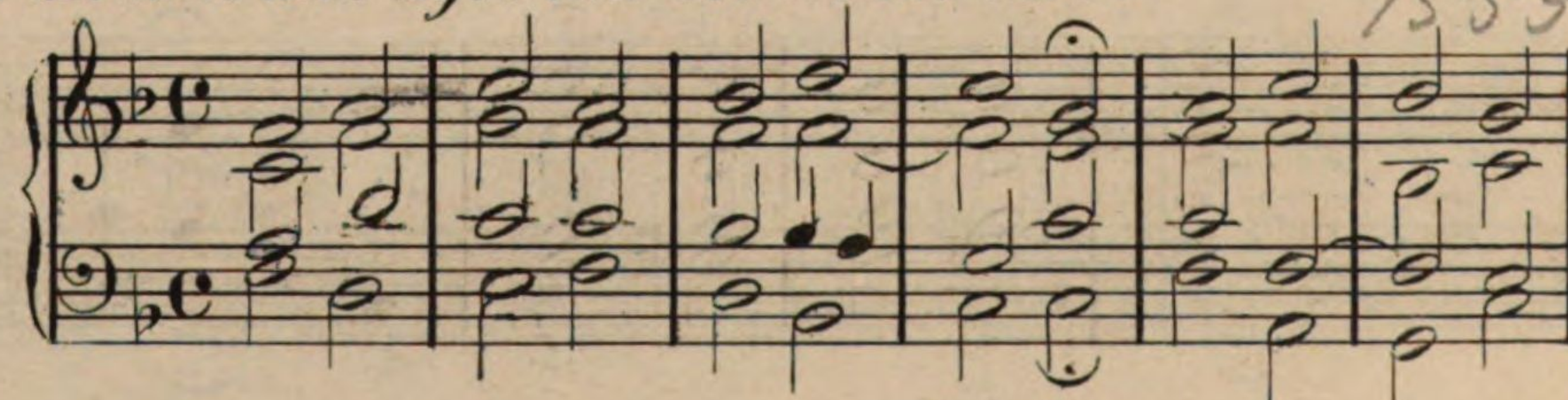
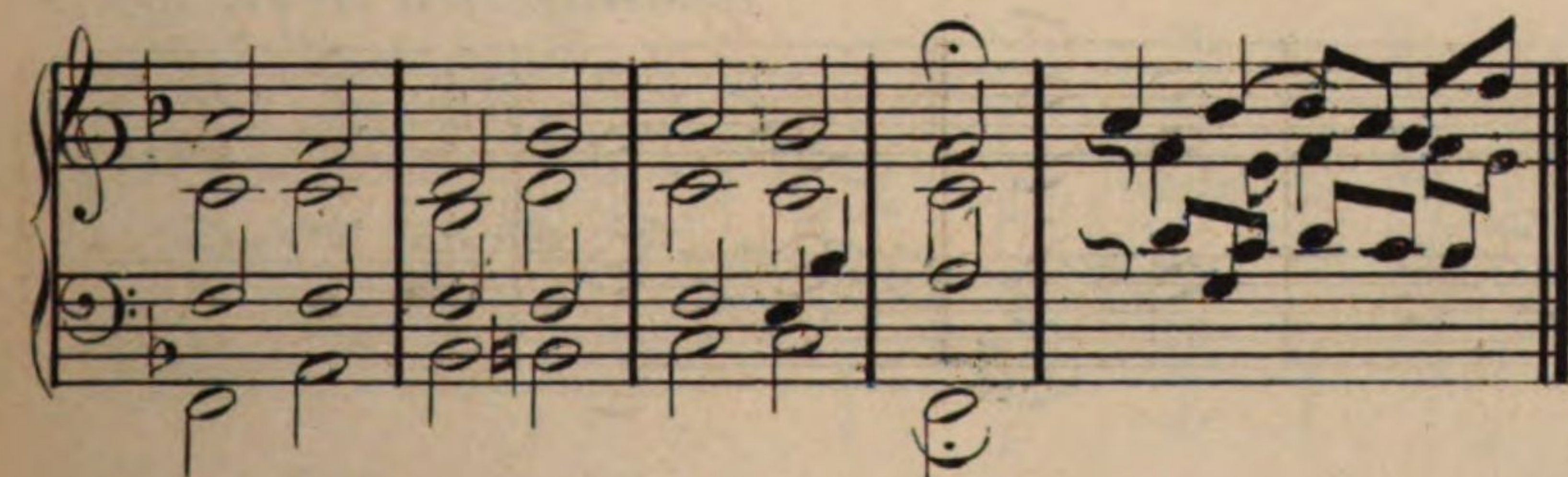
95. *In dich hab' ich gehoffet, Herr.*

1581

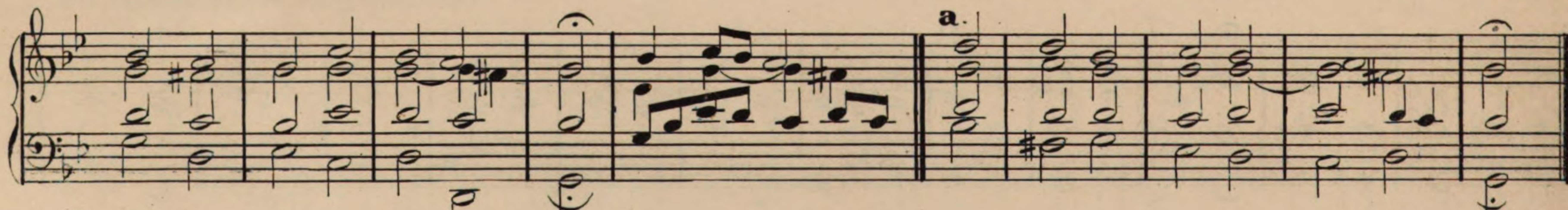
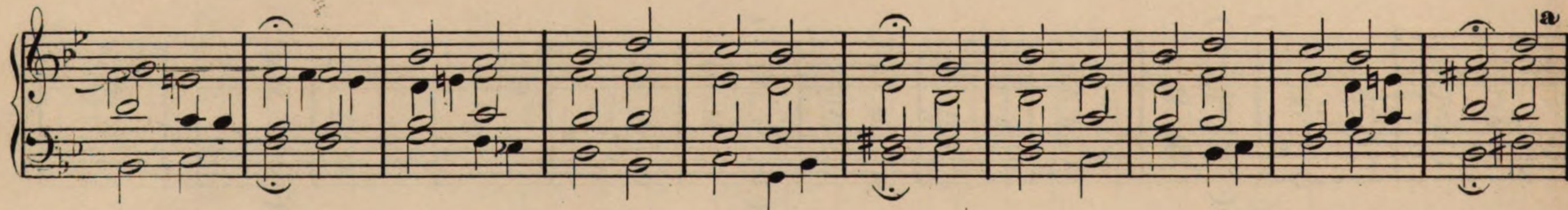
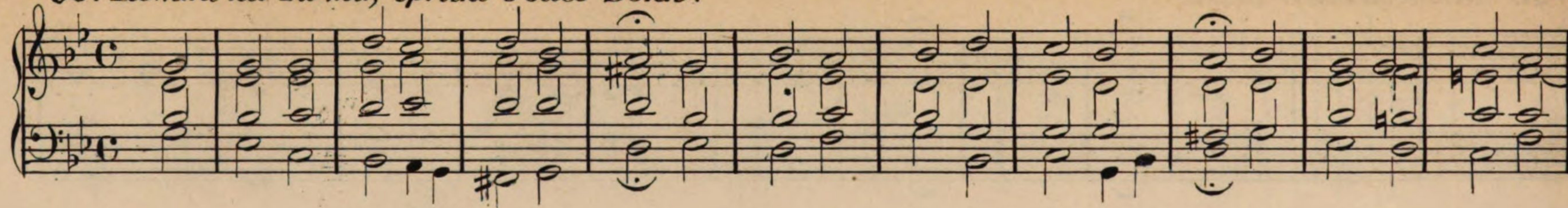


96. *Kein Stündlein geht dahin.*



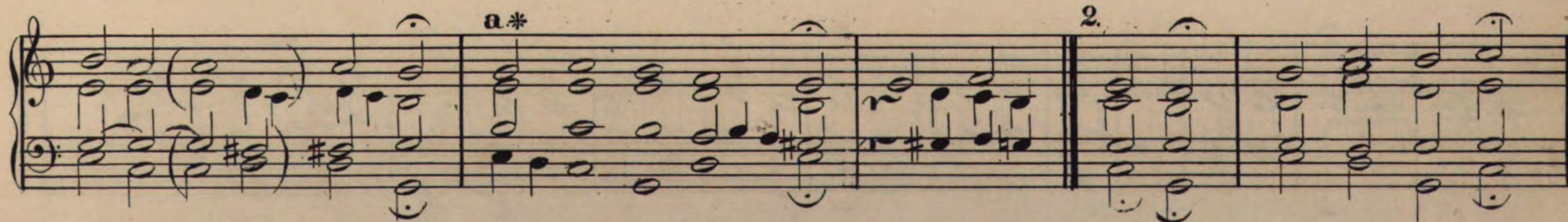
97. *Komm heiliger Geist.*98. *Kommt und laßt uns Christum ehren.*

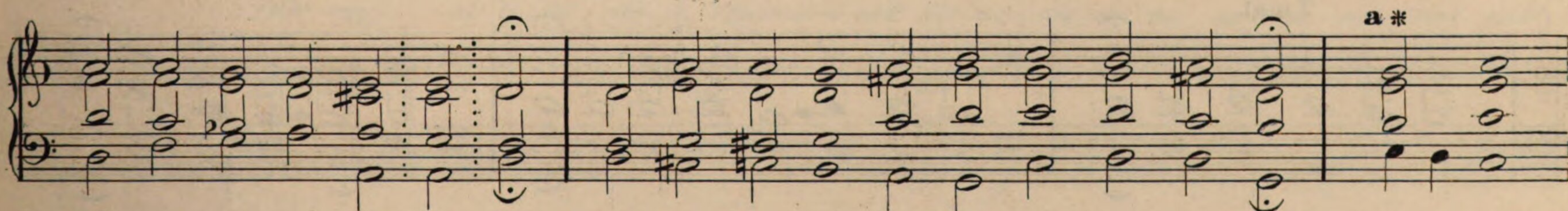
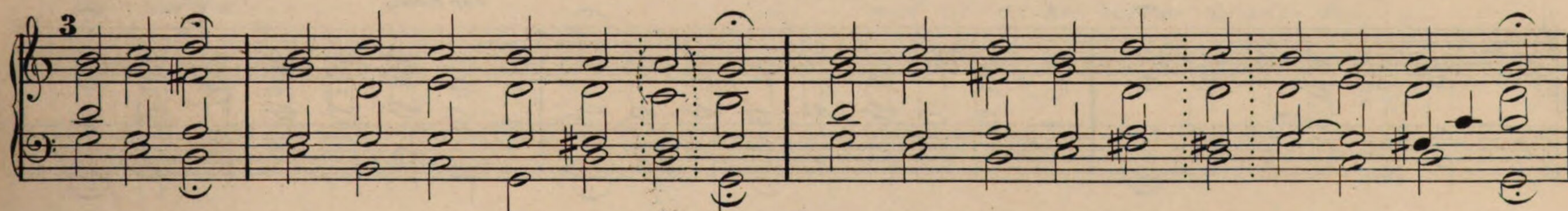
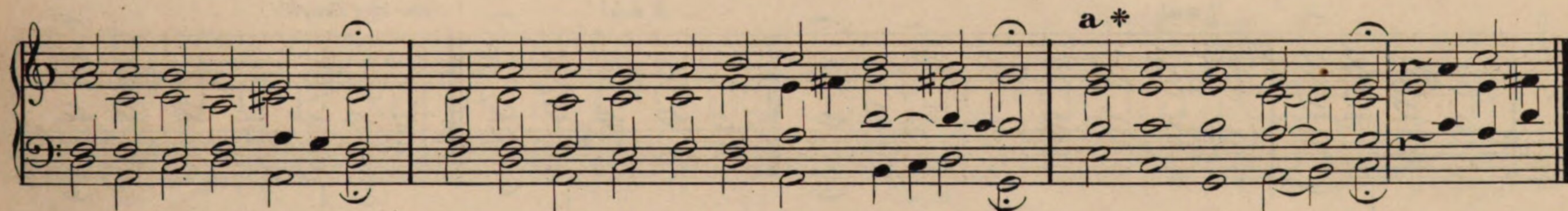
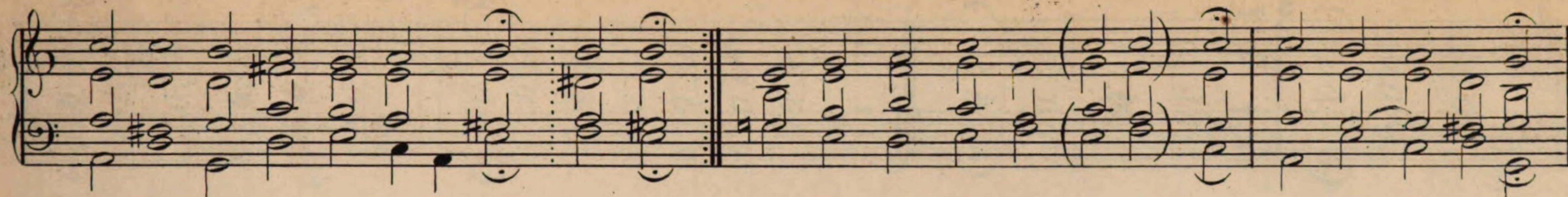
99. *Kommt her zu mir, spricht Gottes Sohn.*



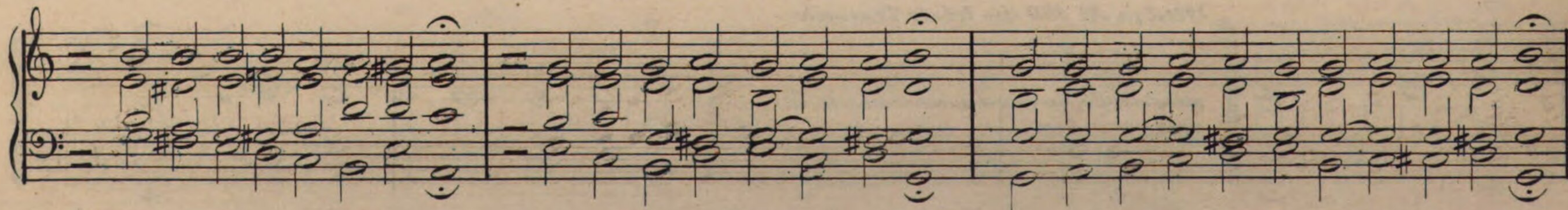
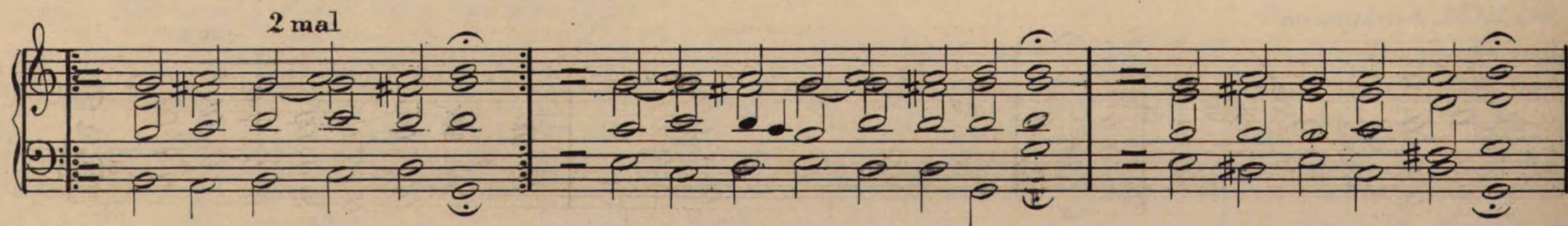
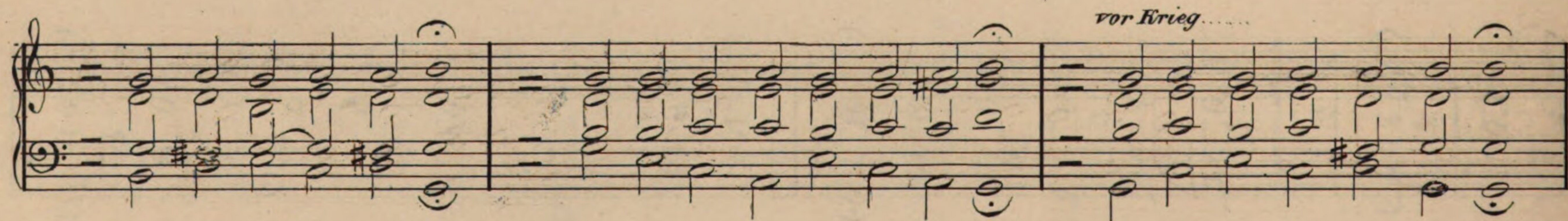
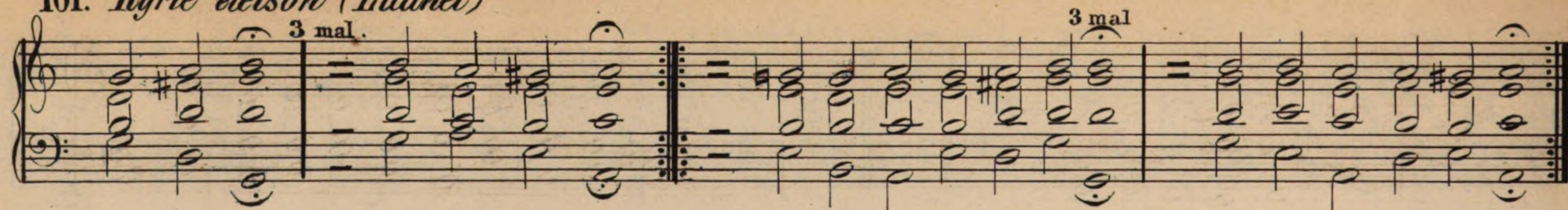
100. *Kyrie, ach Vater, aller höchster Gott*

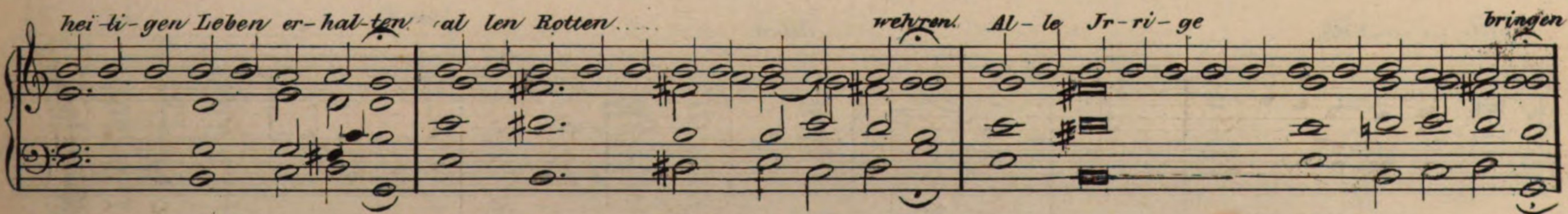
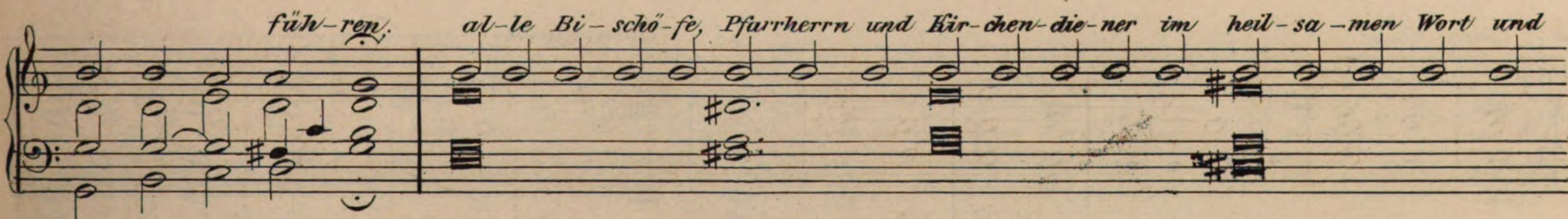
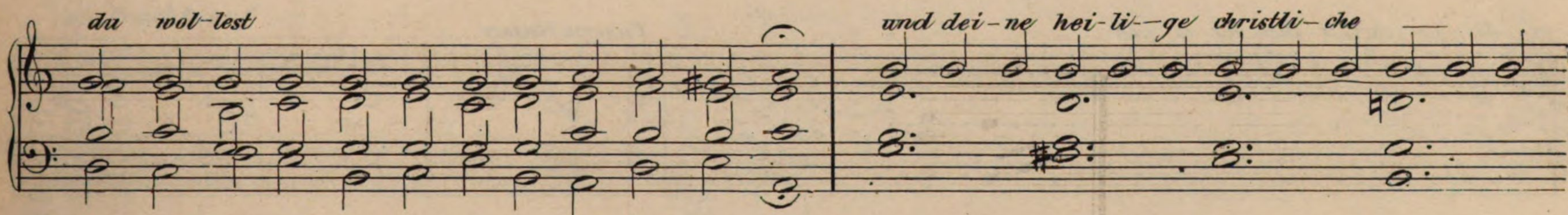
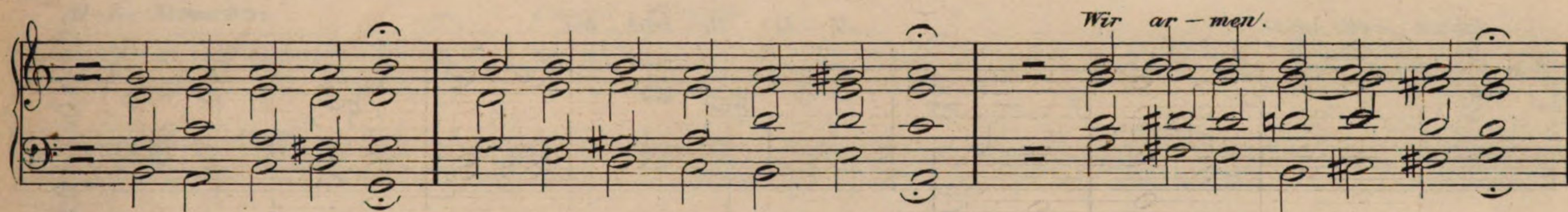
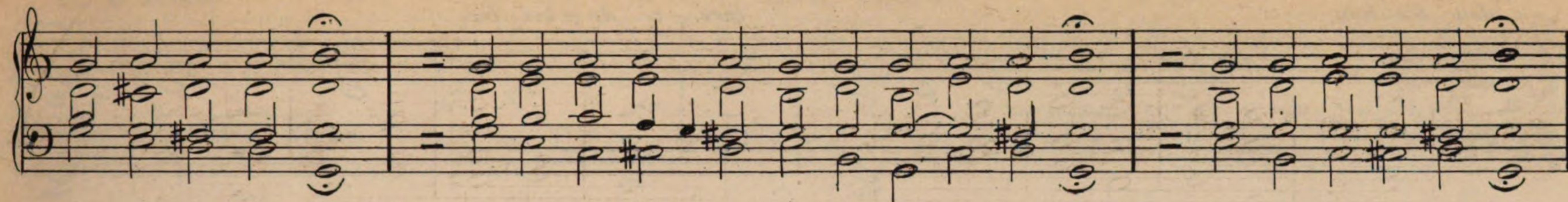
Gesangbuch № 771. 189.





101. *Kyrie eleison (Litanei)*





den Sa-tan *treu-e Ar-bei-ter.*

deinen Geist und *Al-le Be-trüb-ten*

Al-len christli-chen Kö-ni-gen. *Unserm Kaiser*

Unsern König *Unsern Rath*

Alle, so in Noth *Allen*

Al-le Kinder *All-le un-schuldi-ge* *Al-le Wittwen.* 2 mal.

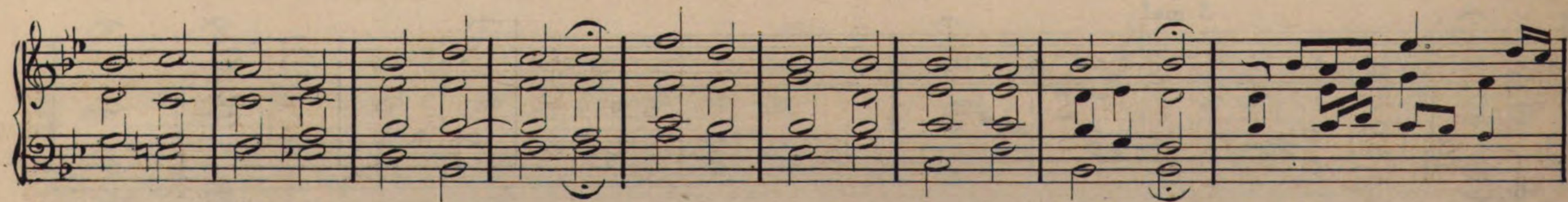
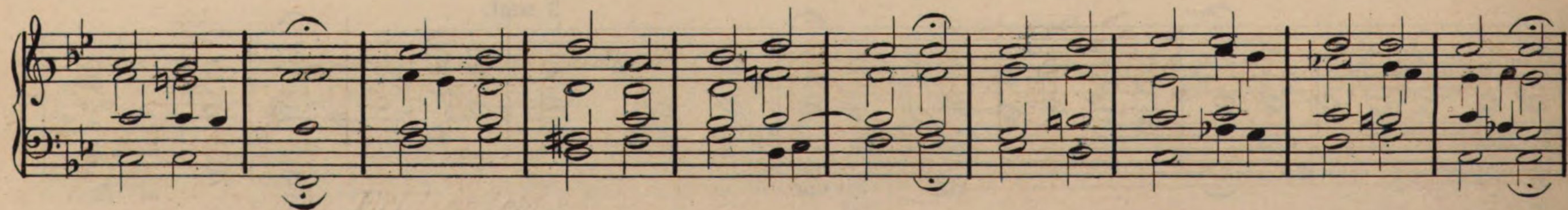
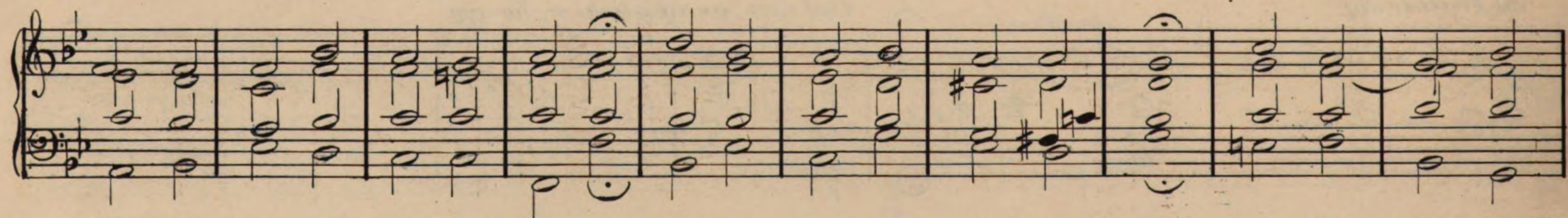
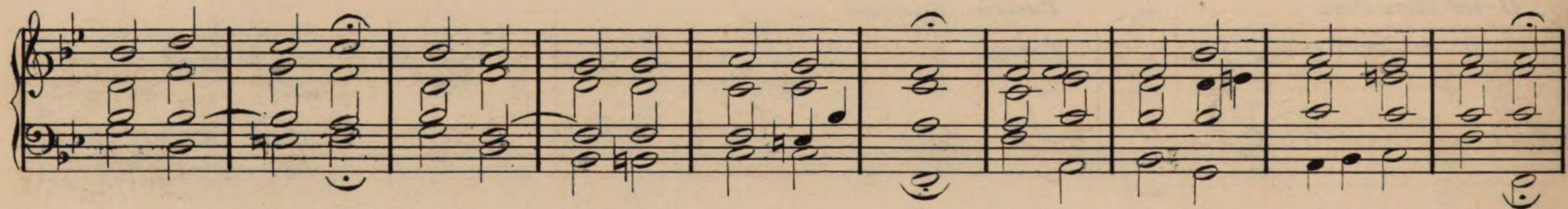
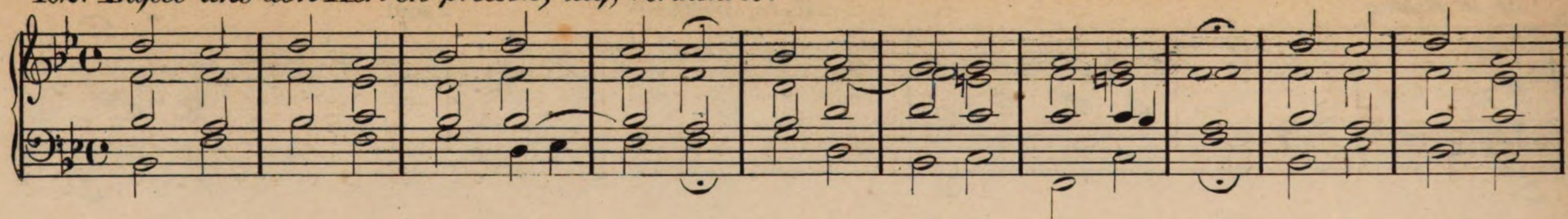
Al-ler Menschen *Unsern Feinden*

die Früchte auf *Und uns gnädiglich er-hö-ren.*

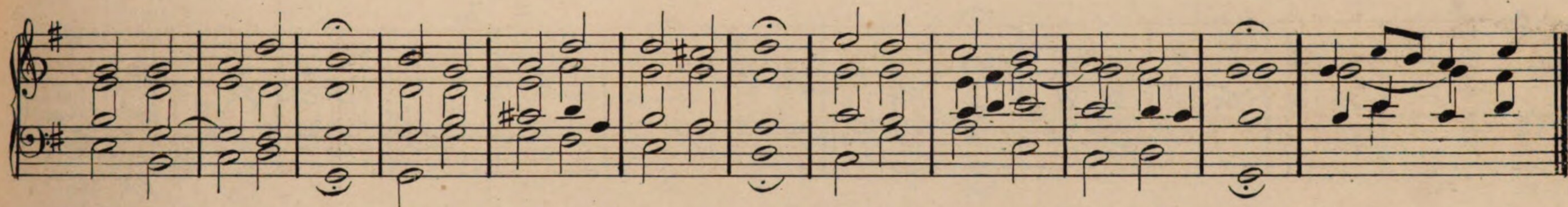
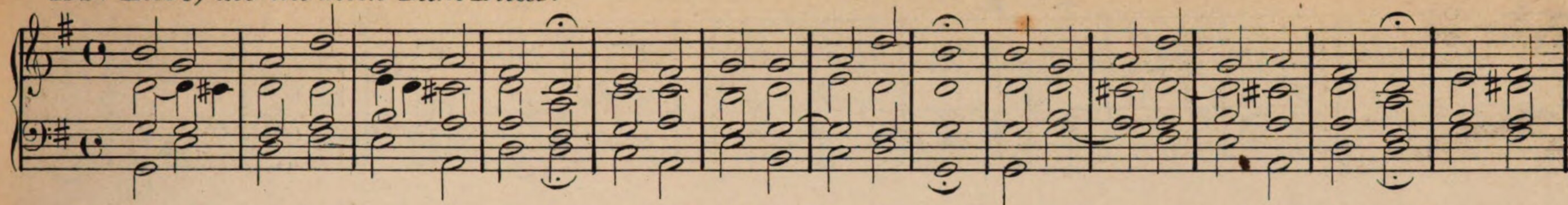
3 mal.

3 mal.

102. *Lasset uns den Herren preisen, auf, vermehret.*



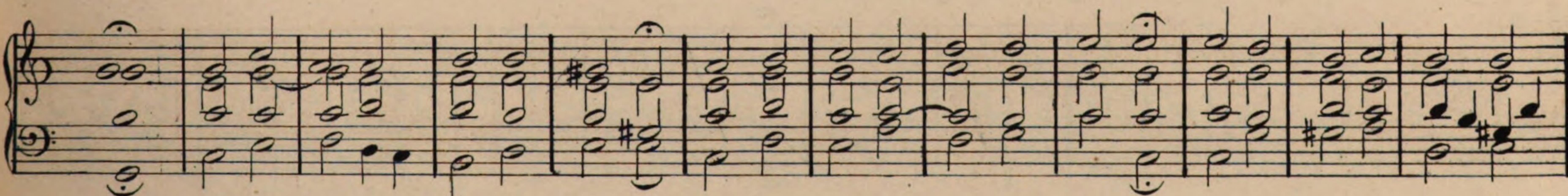
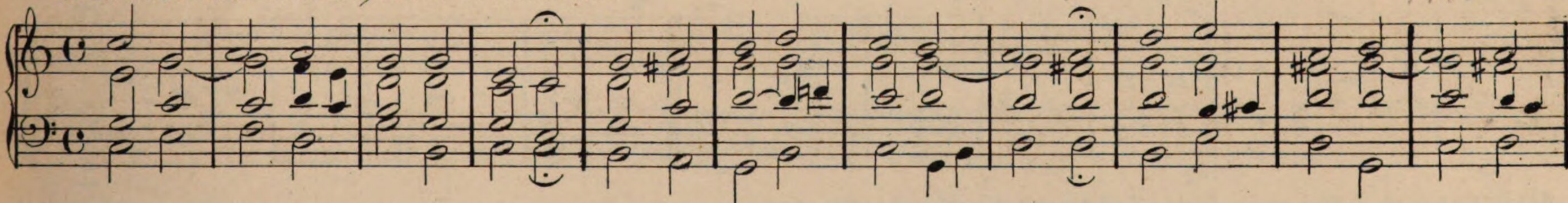
103. *Liebe, die du mich zum Bilde.*



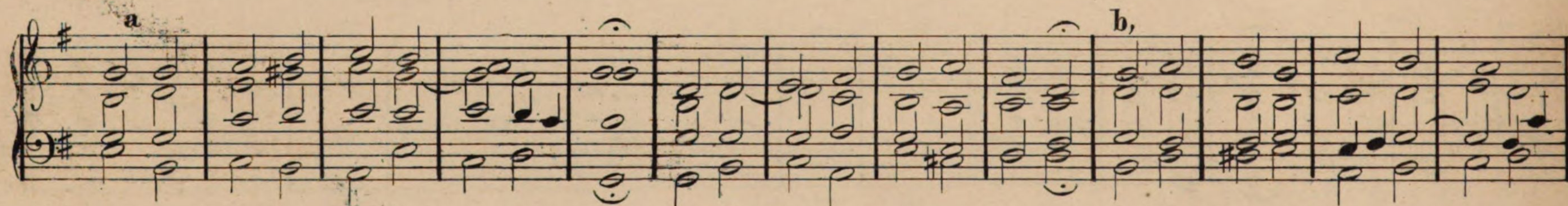
104. *Liebster Heiland, Licht der Heiden.*

8 8 7 8 8 7 8 8

1710



105. *Liebster Jesu, wir sind hier.*



106. *Lobe den Herren, den mächtigen König der Ehren*



107. Lobet den Herren, ; denn er ist sehr freundlich.

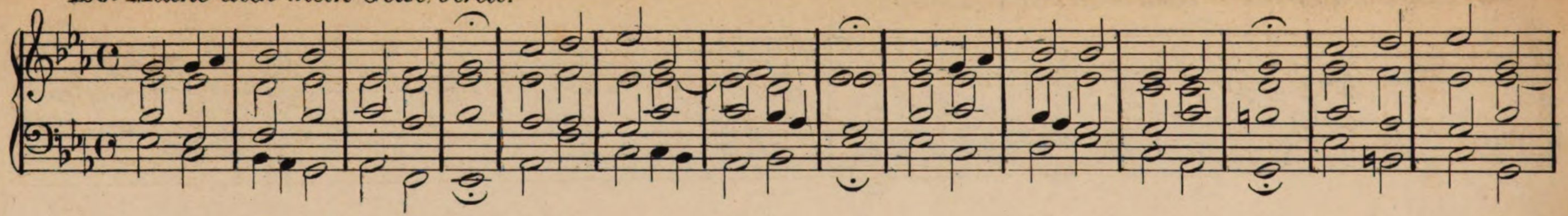
Two systems of musical notation for No. 107. Each system consists of a treble and bass staff joined by a brace. The music is in G major (one sharp) and 3/4 time. The first system contains four measures, and the second system contains four measures. The melody is primarily in the treble staff, with the bass staff providing harmonic support.

108. Lobt Gott ihr Christen allzugleich.

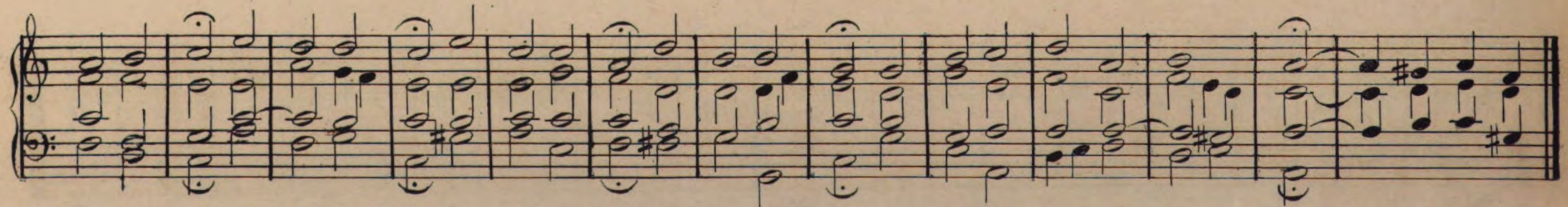
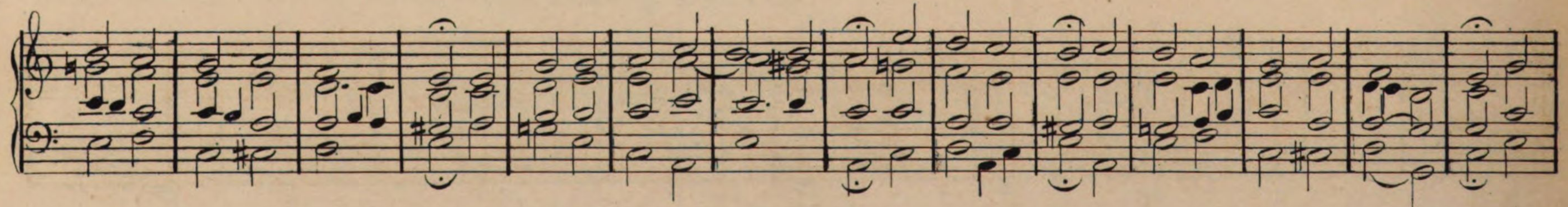
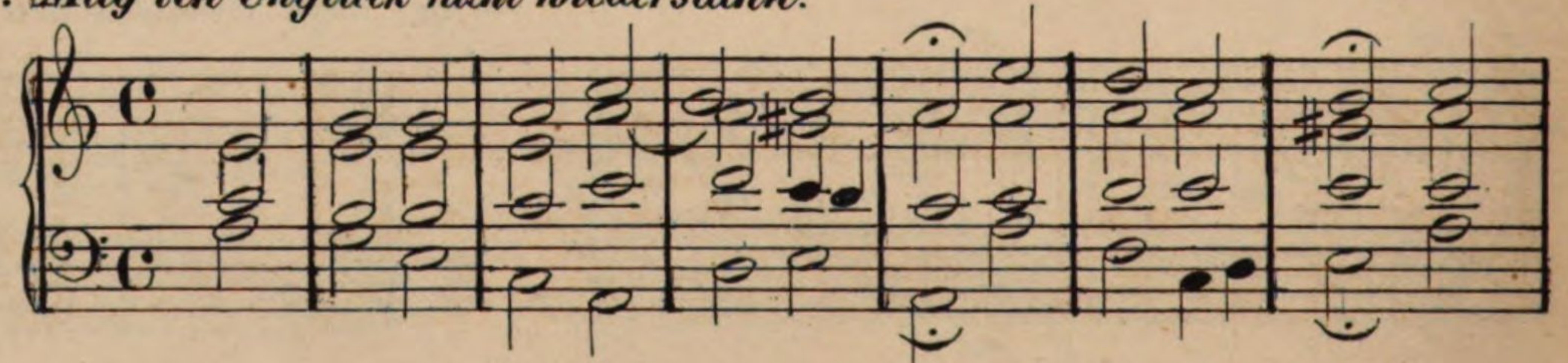
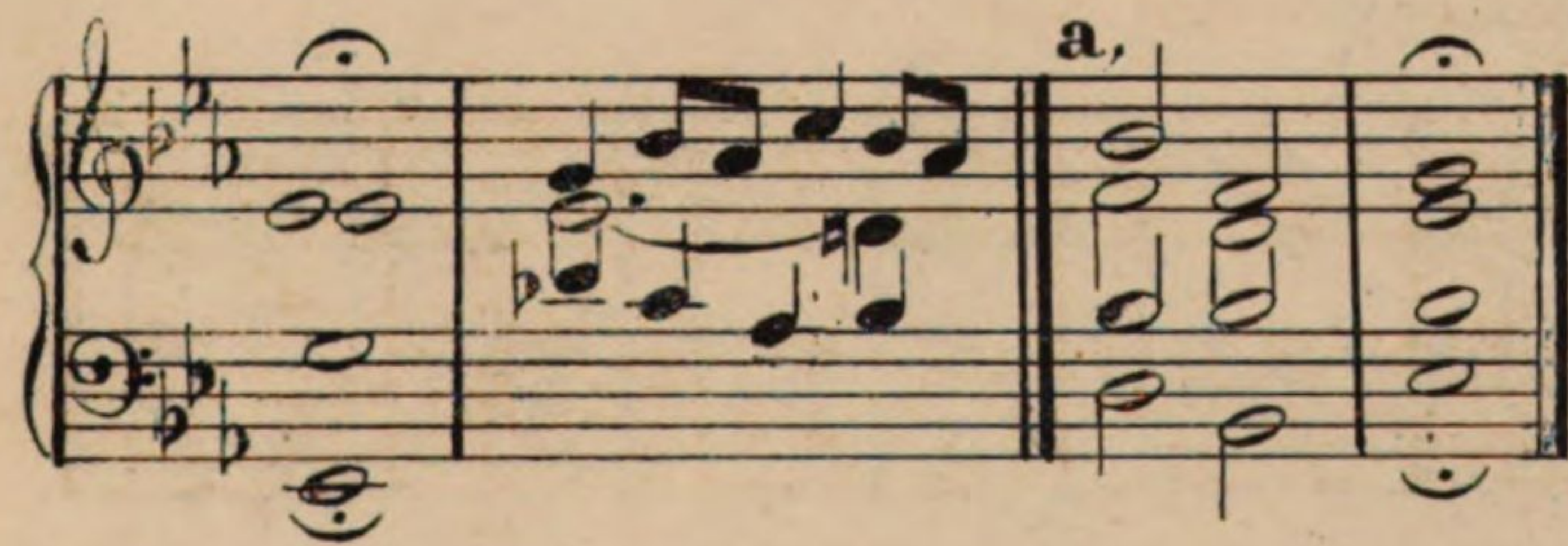
Three systems of musical notation for No. 108. The first system is a single staff with a treble and bass staff joined by a brace. The second system consists of two staves, each with a treble and bass staff joined by a brace. The third system consists of two staves, each with a treble and bass staff joined by a brace. The music is in G major (one sharp) and 3/4 time. The first system contains four measures, the second system contains four measures, and the third system contains four measures. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The second system is marked 'a.' and the third system is marked 'b.'. The first system is marked 'a.' and the second system is marked 'b.'.

Ein andrer
Schluß bei
Wiederholung
der Schlußzeile
des Textes.

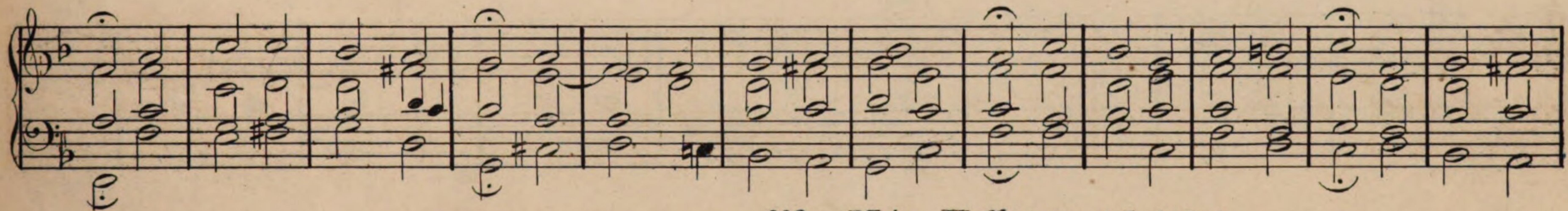
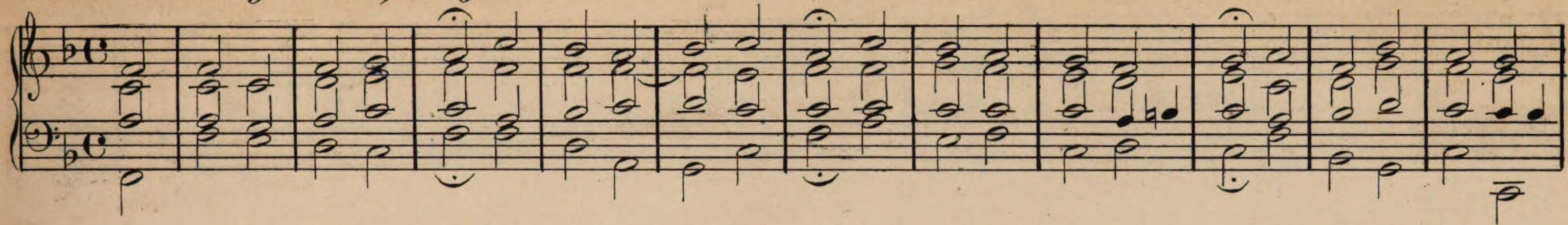
109. *Mache dich mein Geist bereit.*



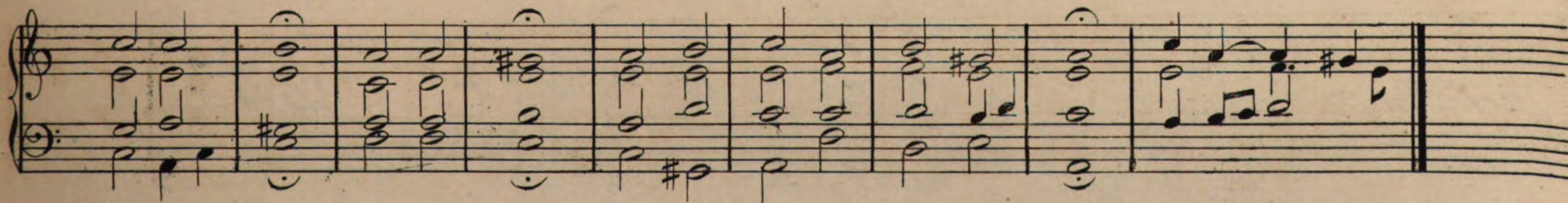
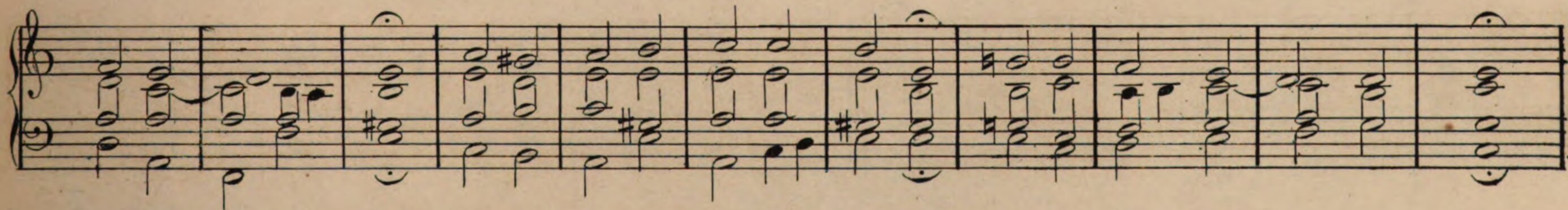
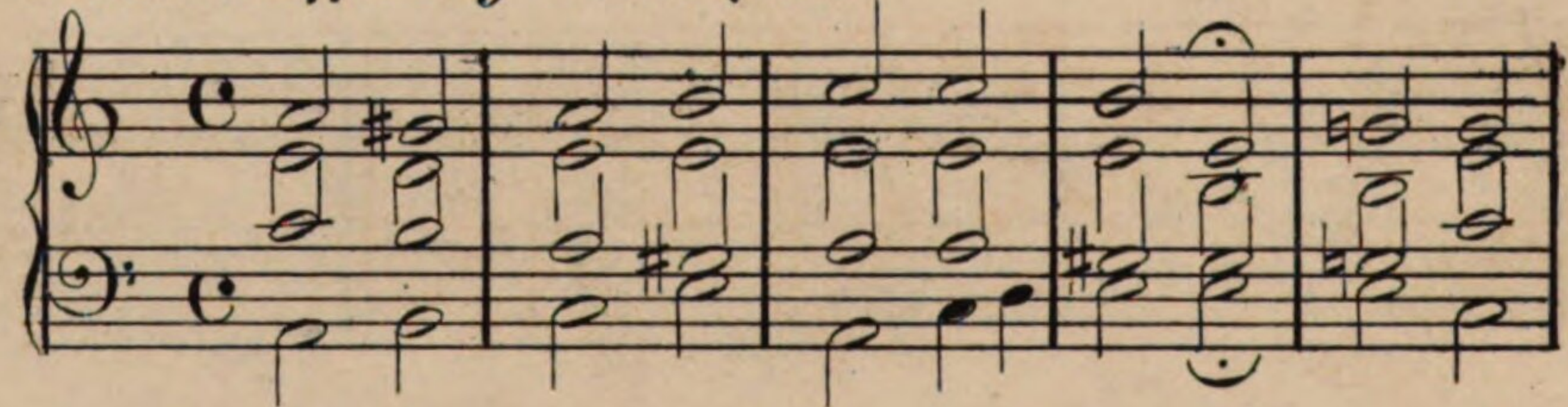
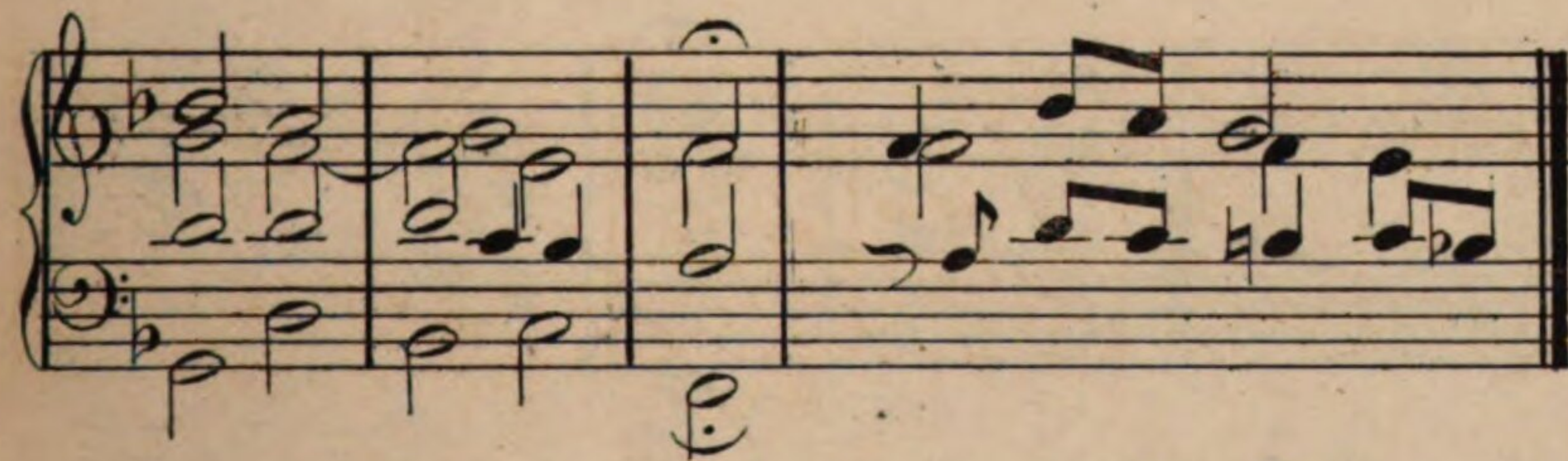
110. *Mag ich Unglück nicht widerstahn.*



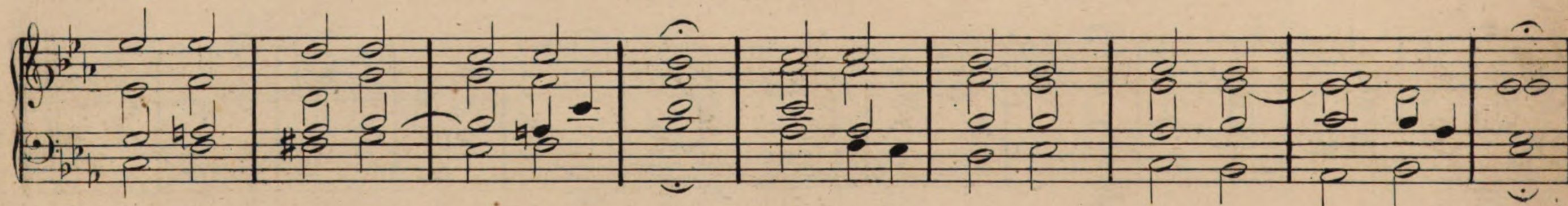
111. *Mein' Augen schliefs ich jetzt.*



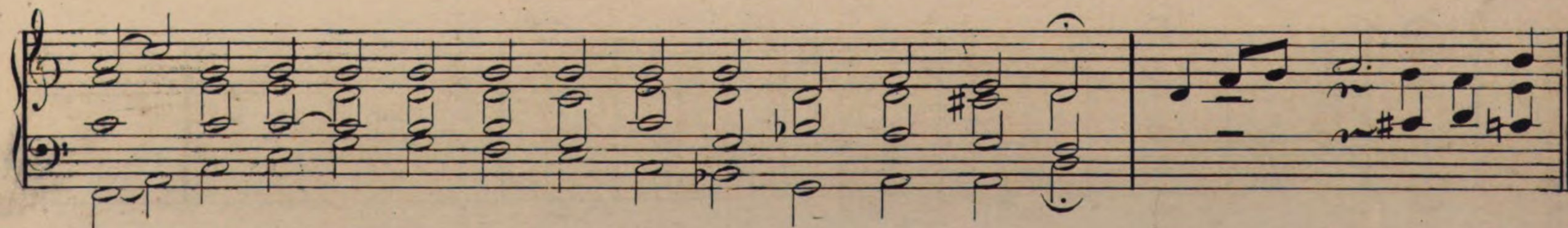
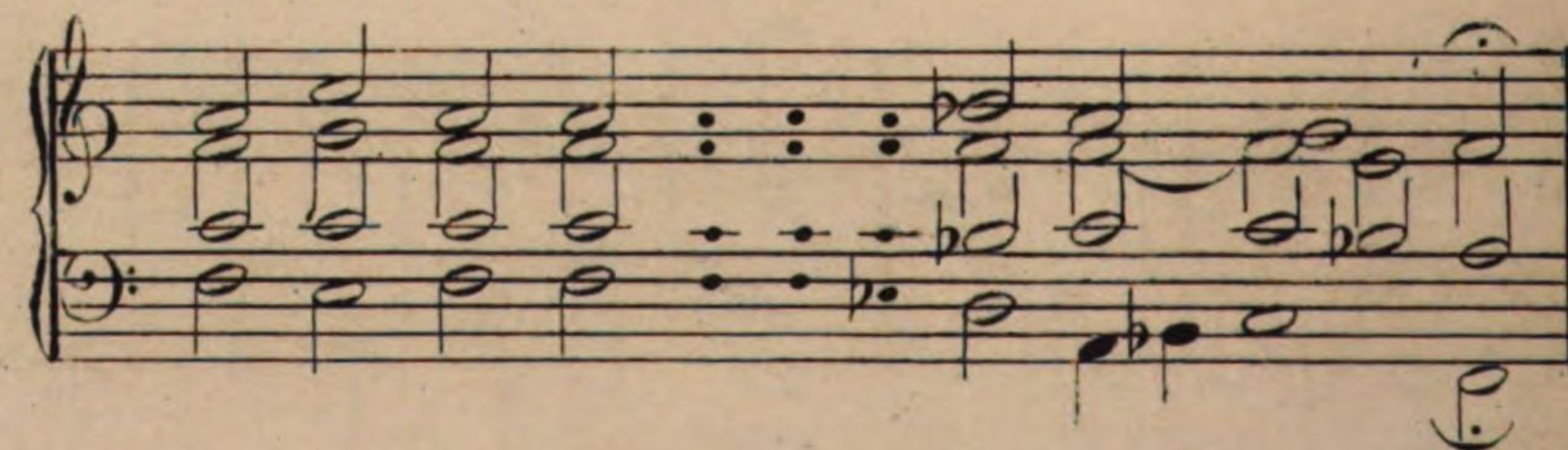
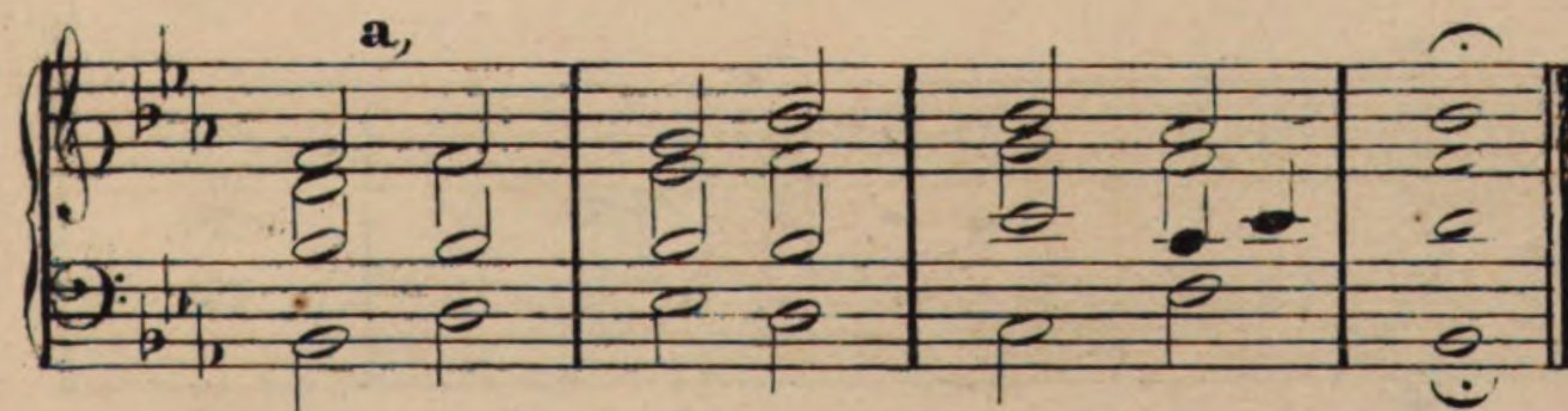
112. *Meine Hoffnung stehet feste.*



113. *Meinen Jesum laß ich nicht.*

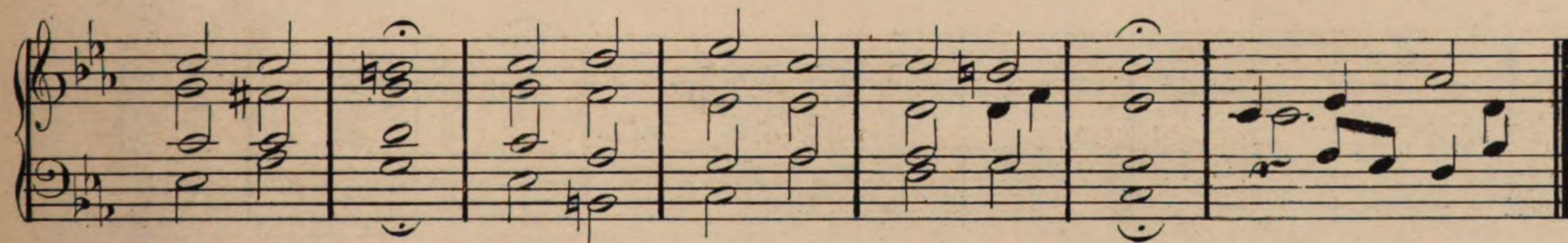
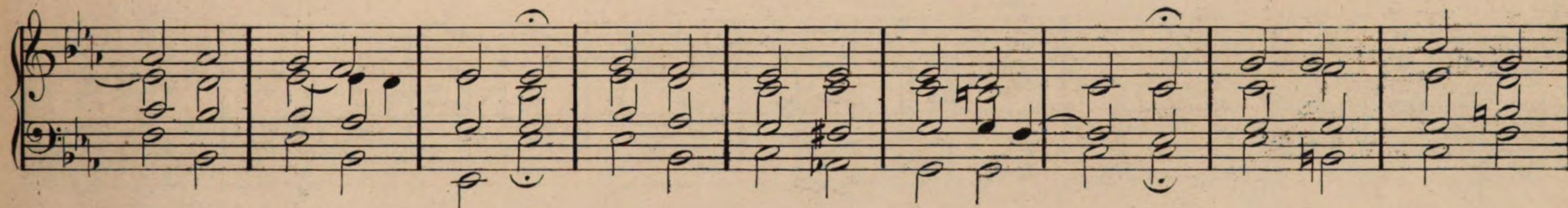
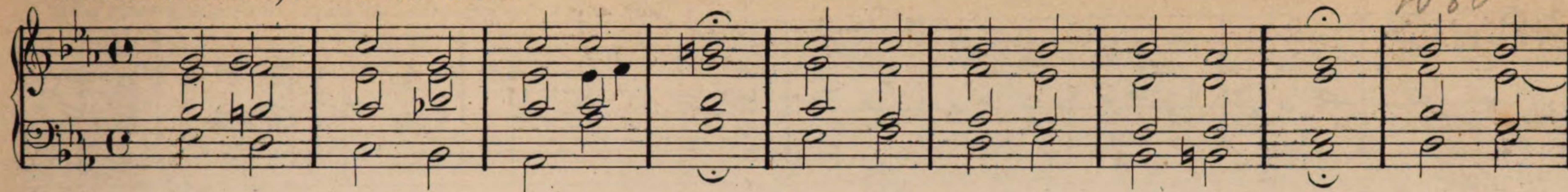


114. *Meine Seel' erhebt den Herren.*

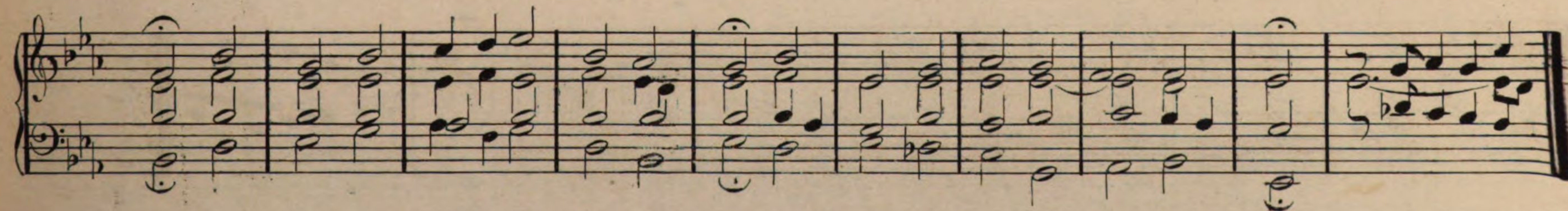


115. *Meine Seele, willst du ruh'n.*

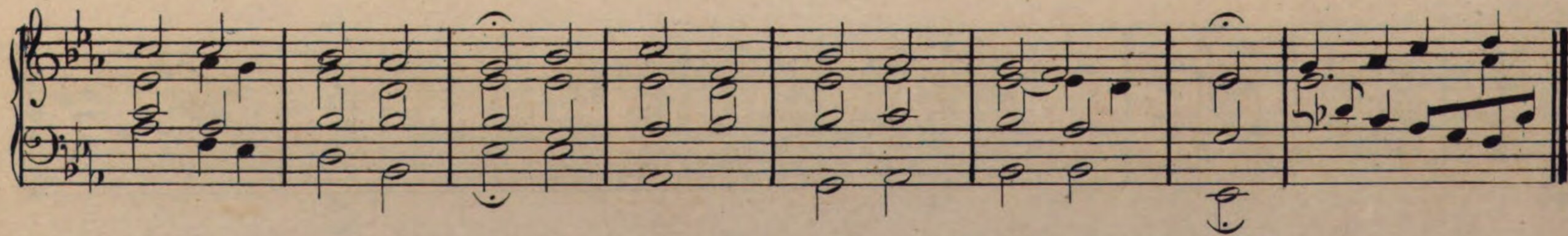
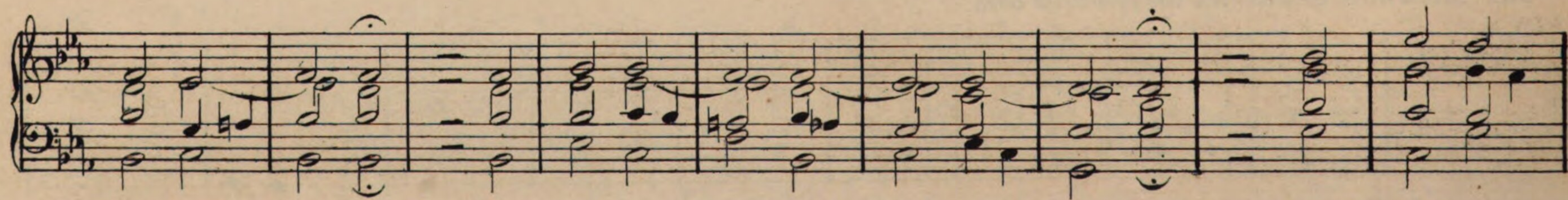
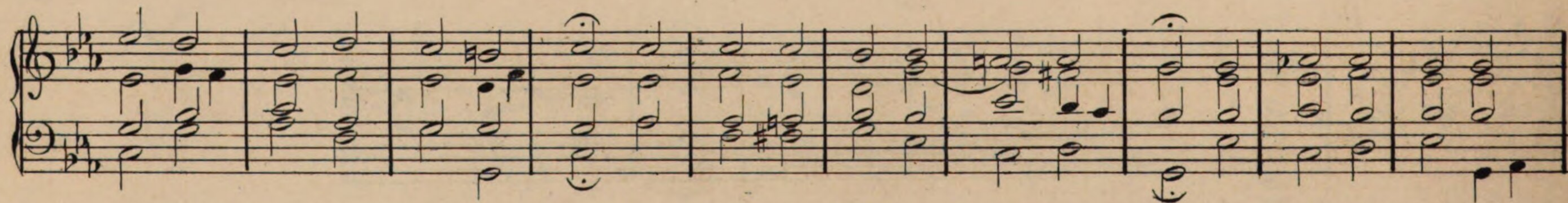
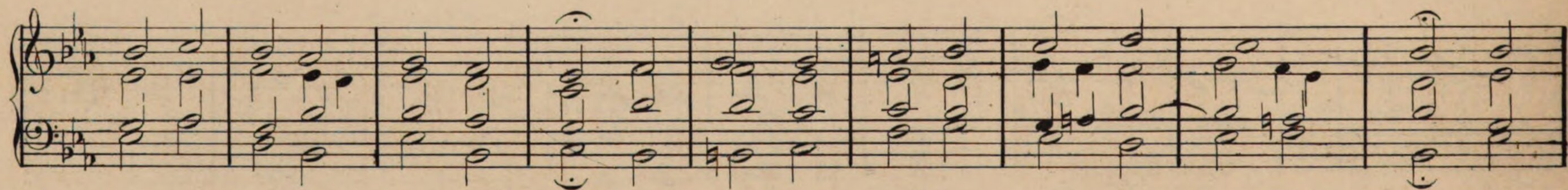
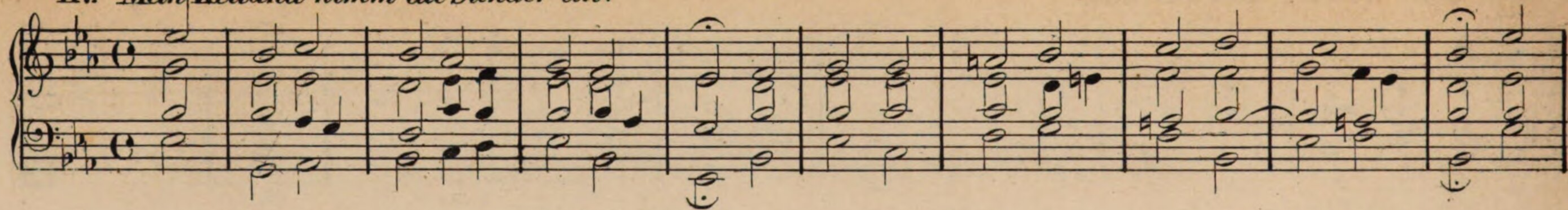
71.



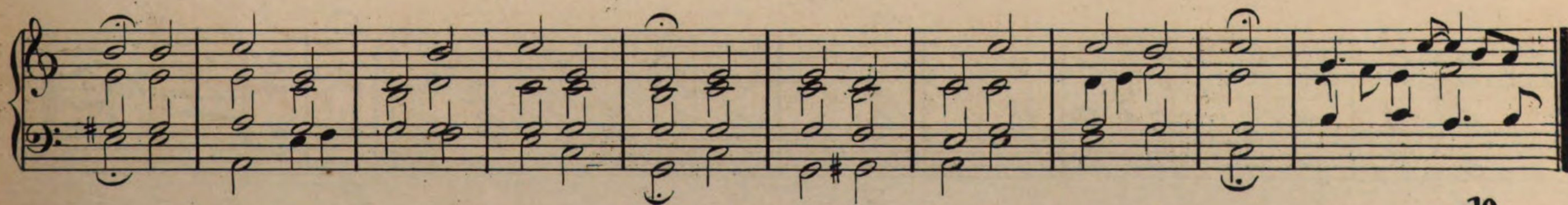
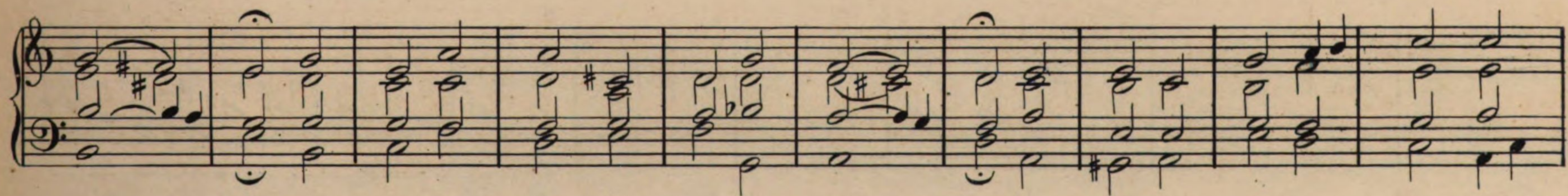
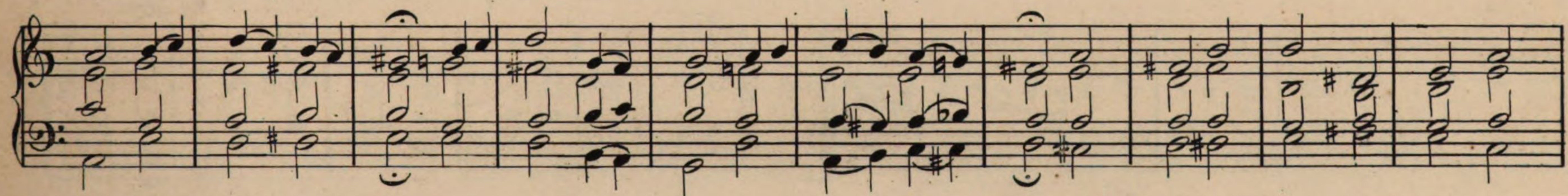
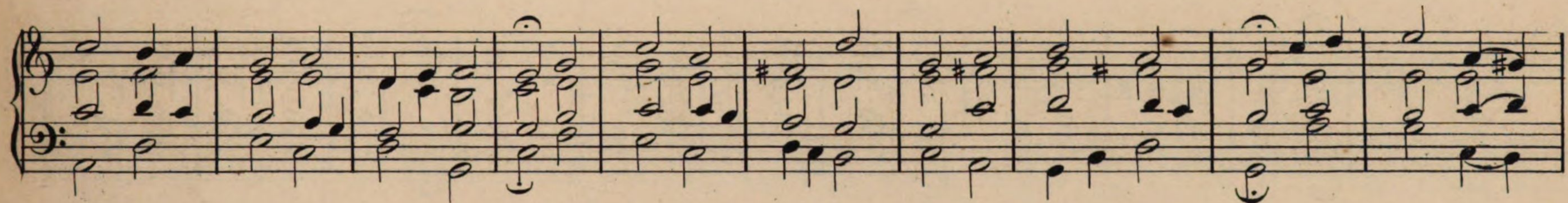
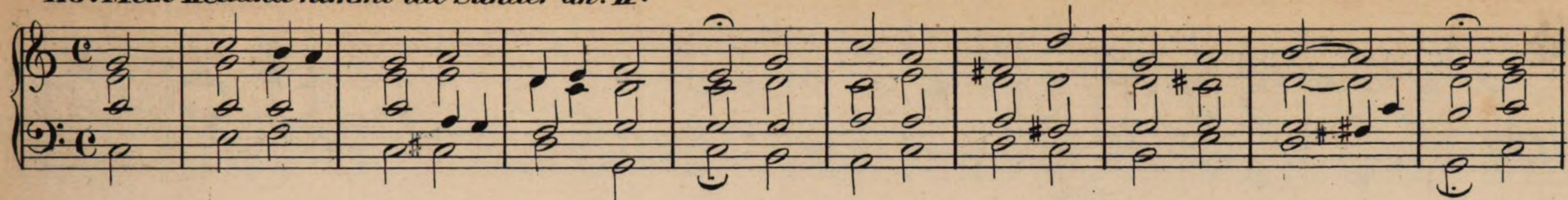
116. *Mein Gott, durch den ich bin und lebe.*

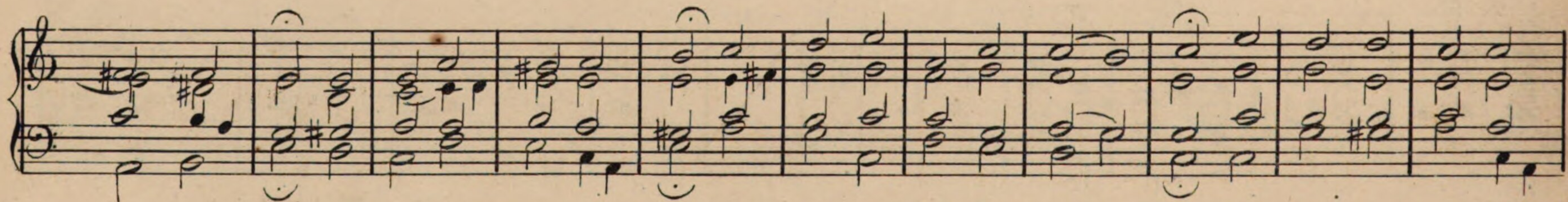
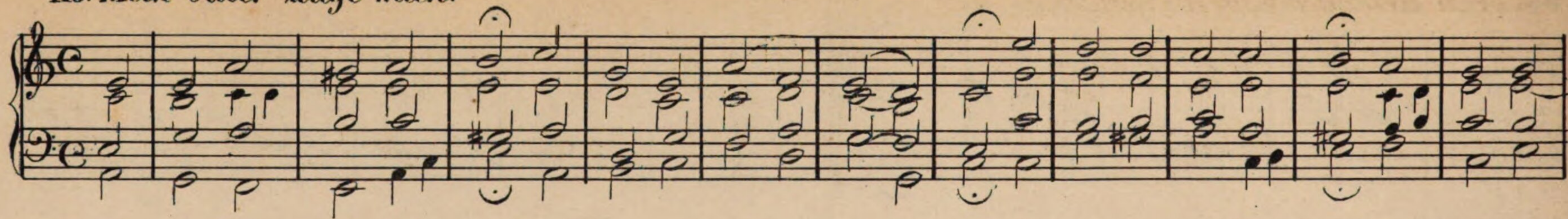
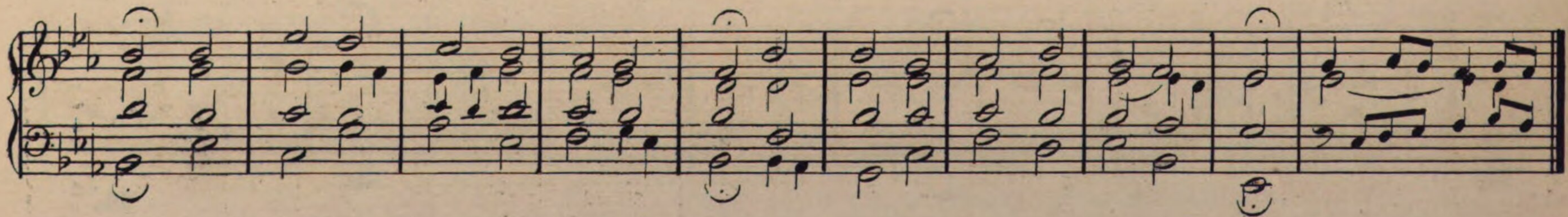
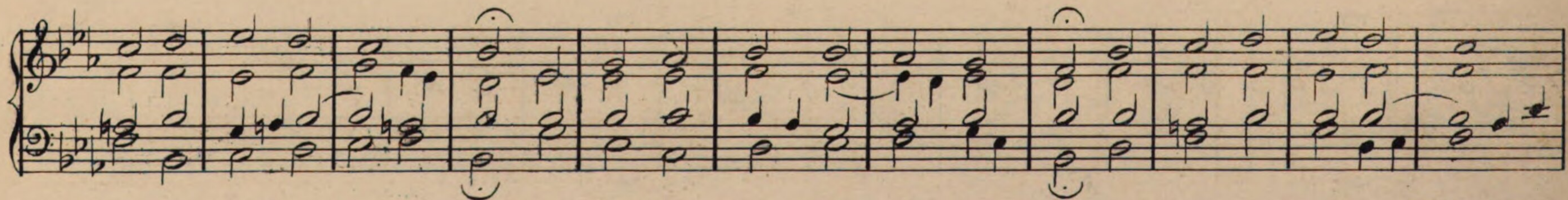
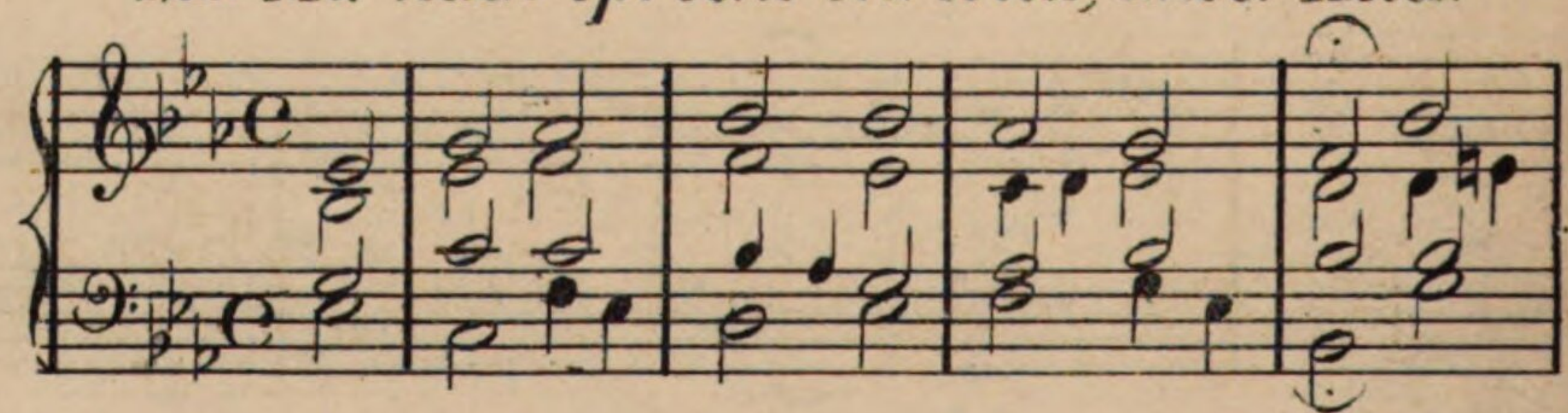
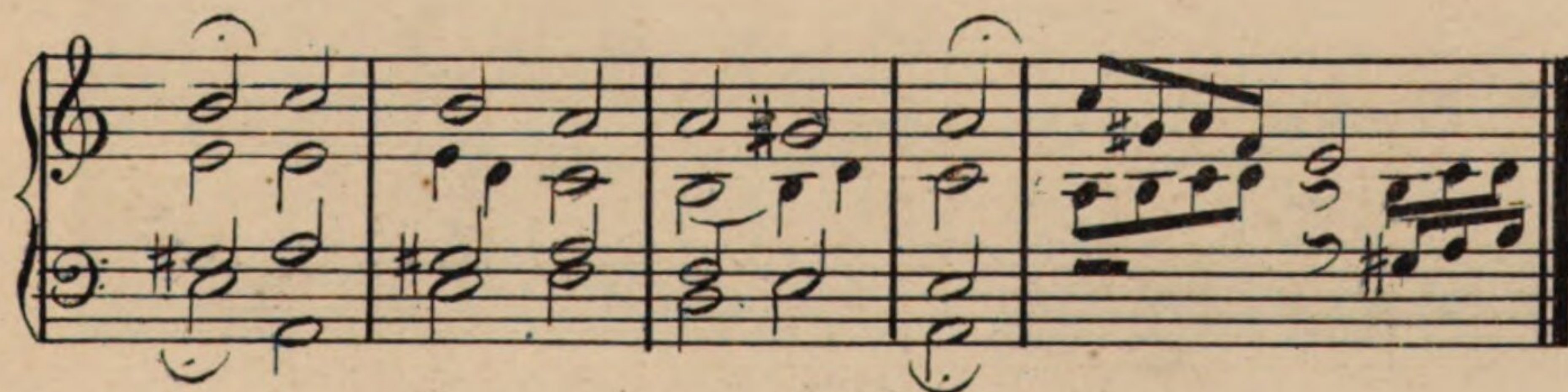


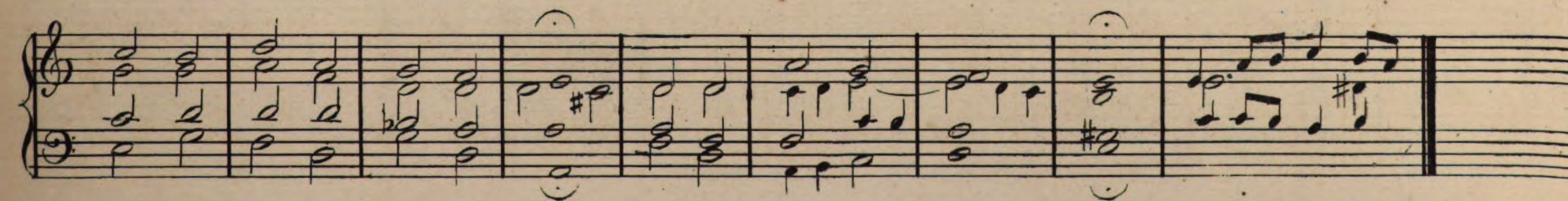
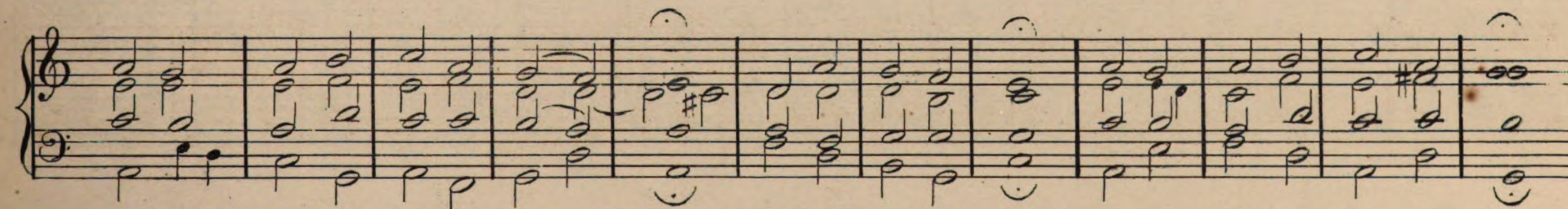
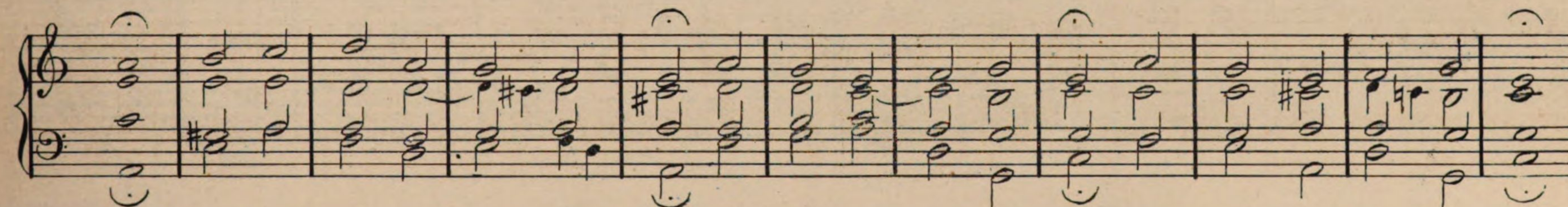
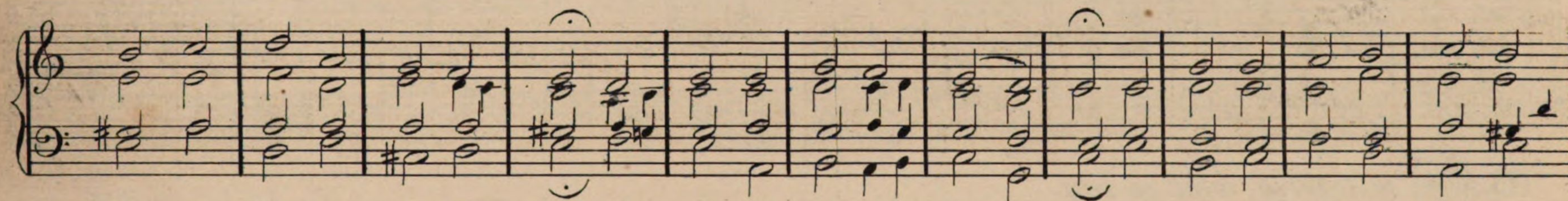
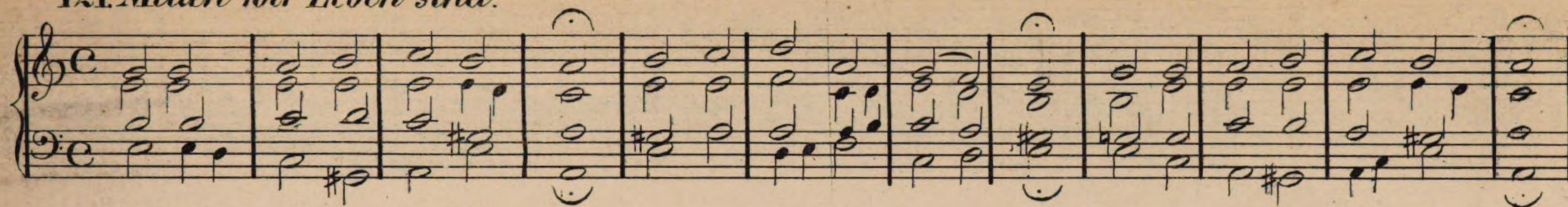
117. *Mein Heiland nimm die Sünder an.*



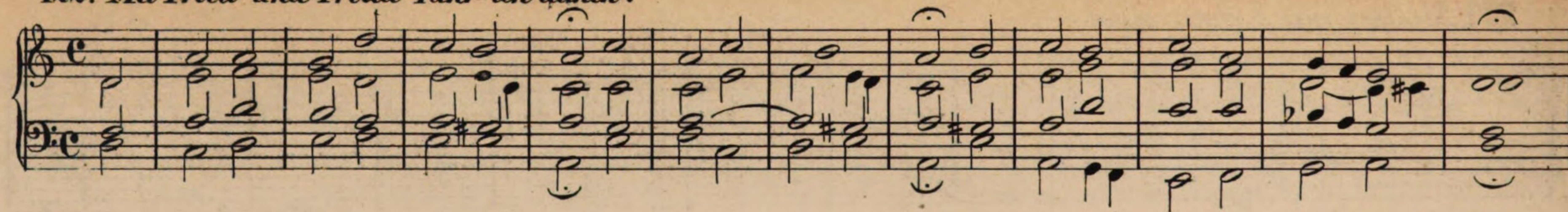
118. *Mein Heiland nimmt die Sünder an. II.*



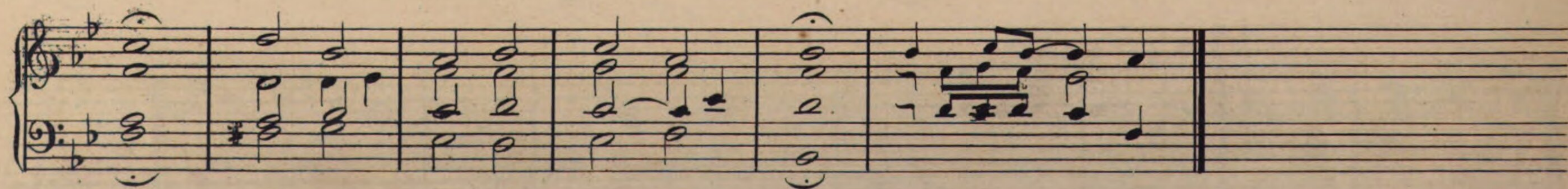
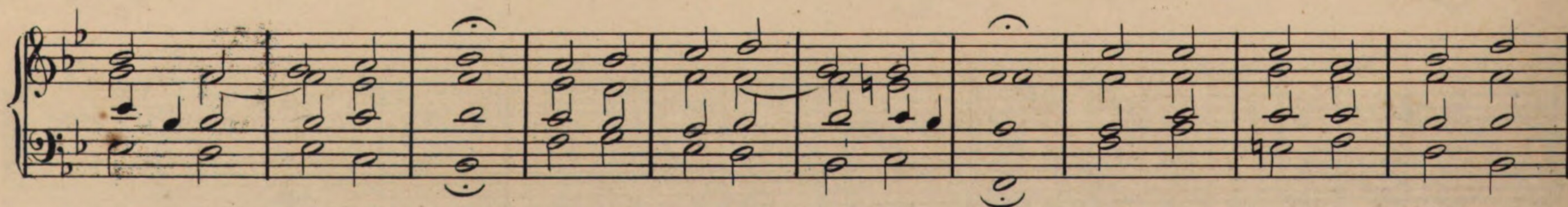
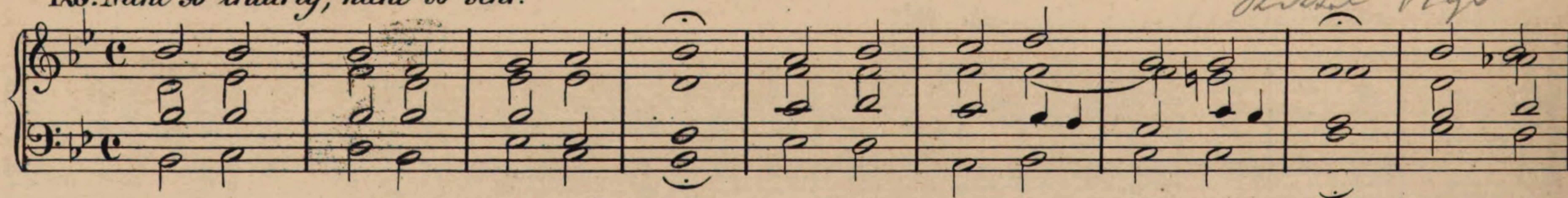
119. *Mein Vater zeuge mich.*120. *Mir nach spricht Christus, unser Held.*



122. *Mit Fried' und Freud' fahr' ich dahin.*



123. *Nicht so traurig, nicht so sehr.*



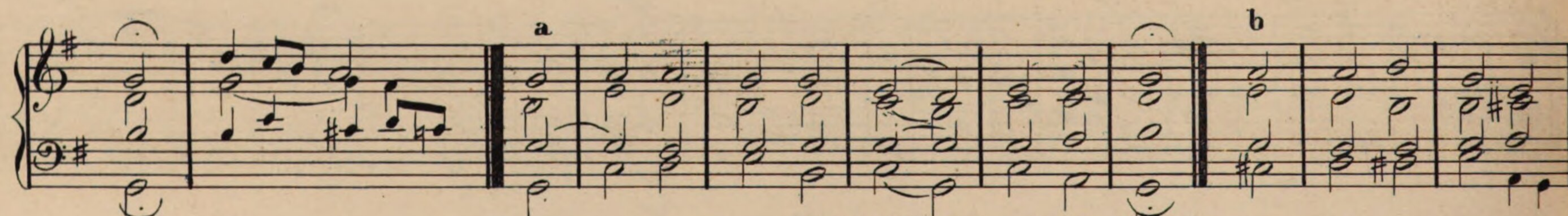
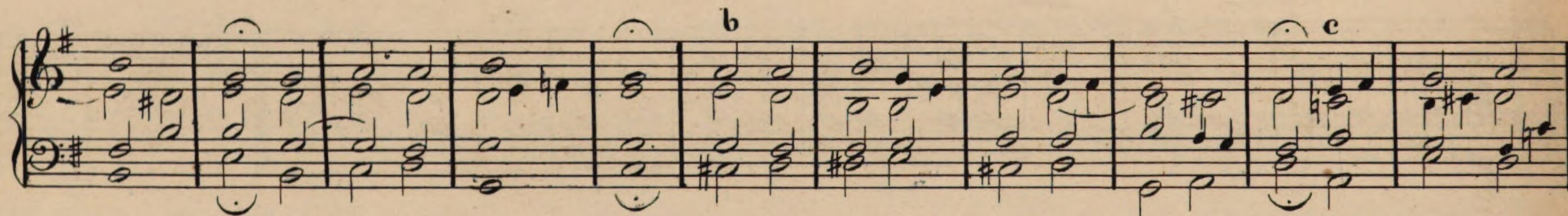
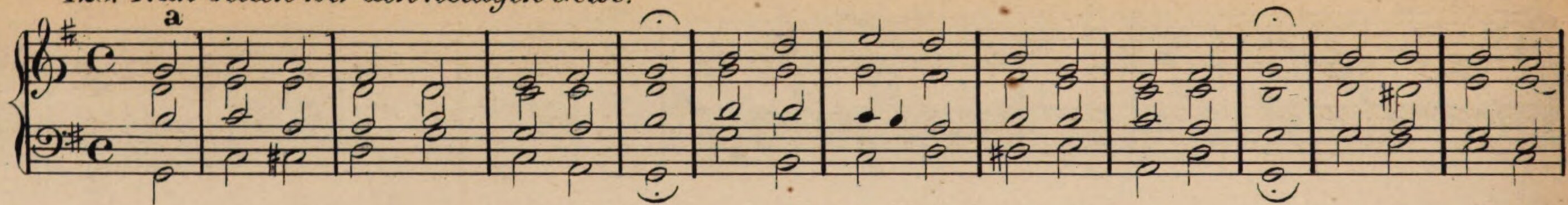
1.

2. 3. 4. 5.

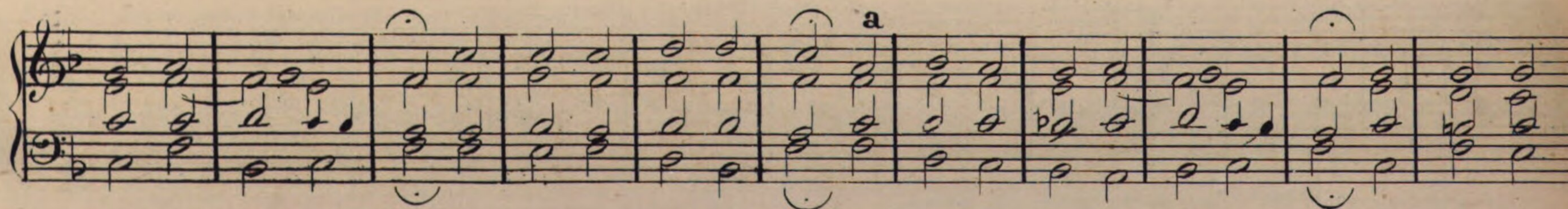
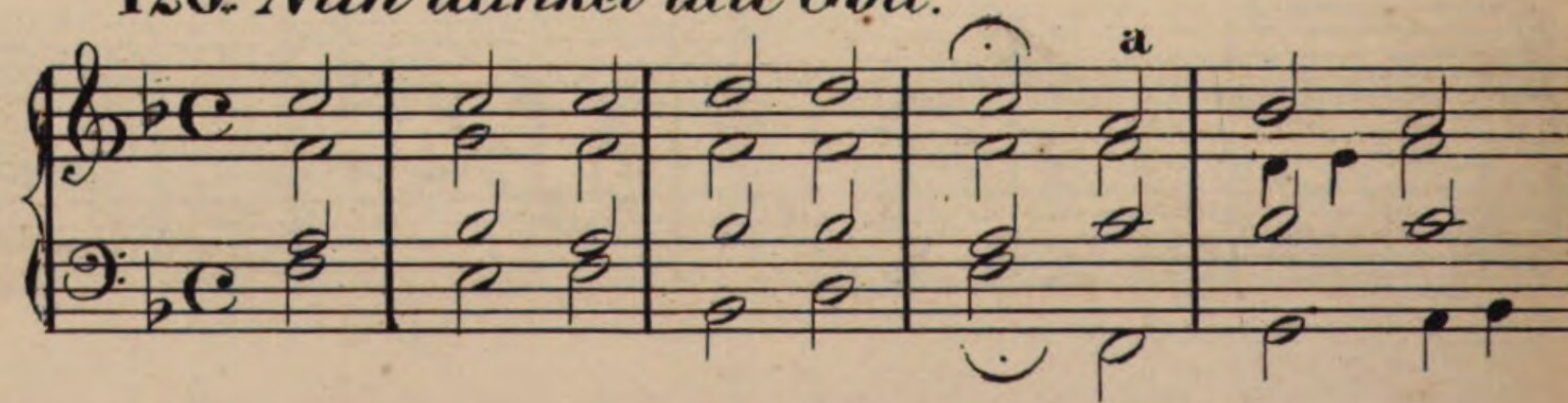
6.

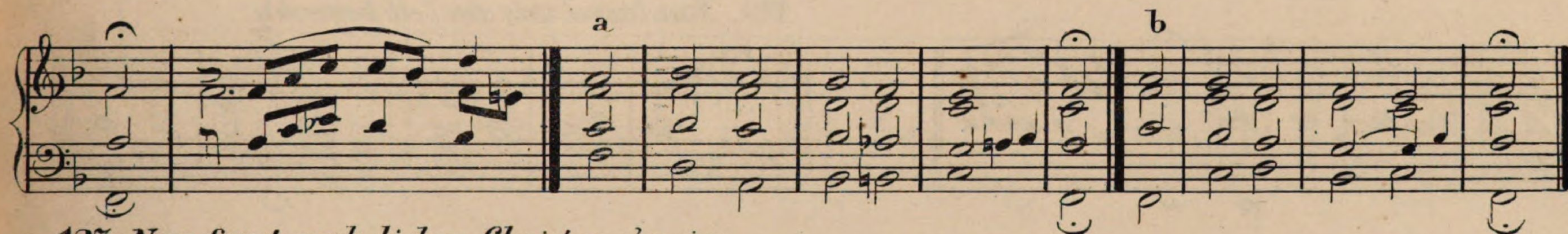
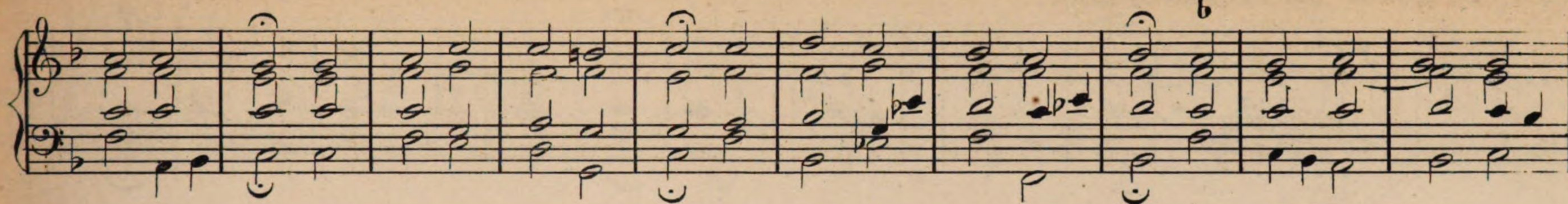
This musical score is for the hymn 'Nimm von uns Herre Gott'. It is written for piano in common time (C). The score consists of five systems of two staves each (treble and bass clef). The first system is marked with a '1.' above the first measure. The second system is marked with '2. 3. 4. 5.' above the fourth measure, indicating a repeat or variation. The third system is marked with a '6.' above the first measure, indicating the start of a new section. The score concludes with a double bar line at the end of the fifth system. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals (sharps and flats).

125. *Nun bitten wir den heiligen Geist.*

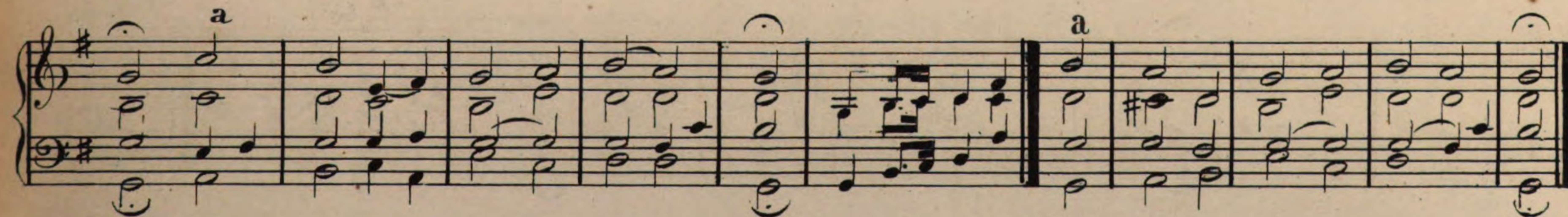
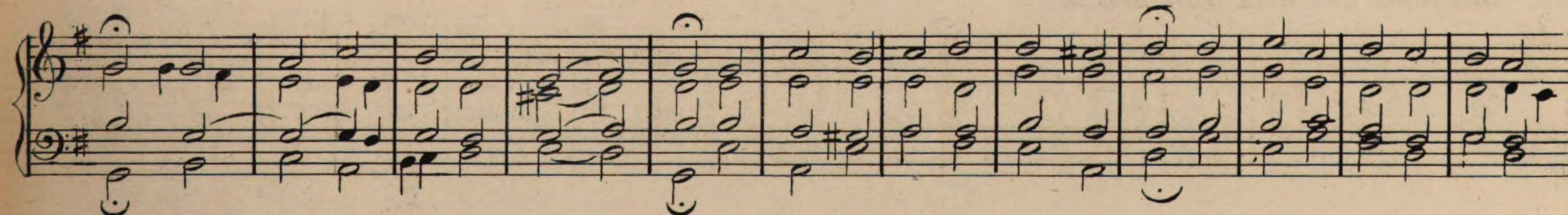
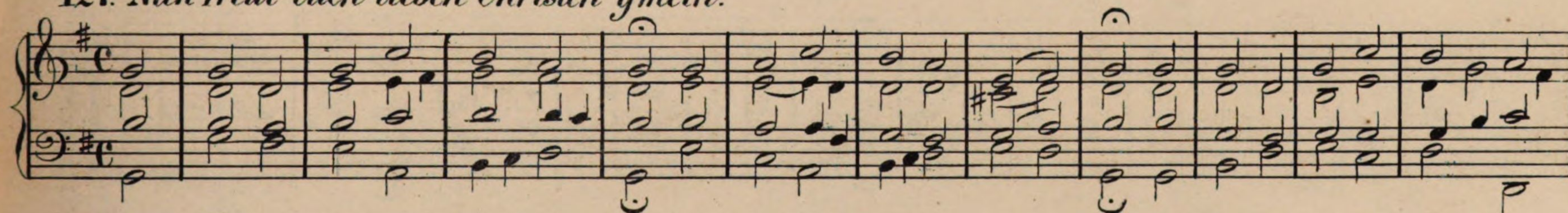


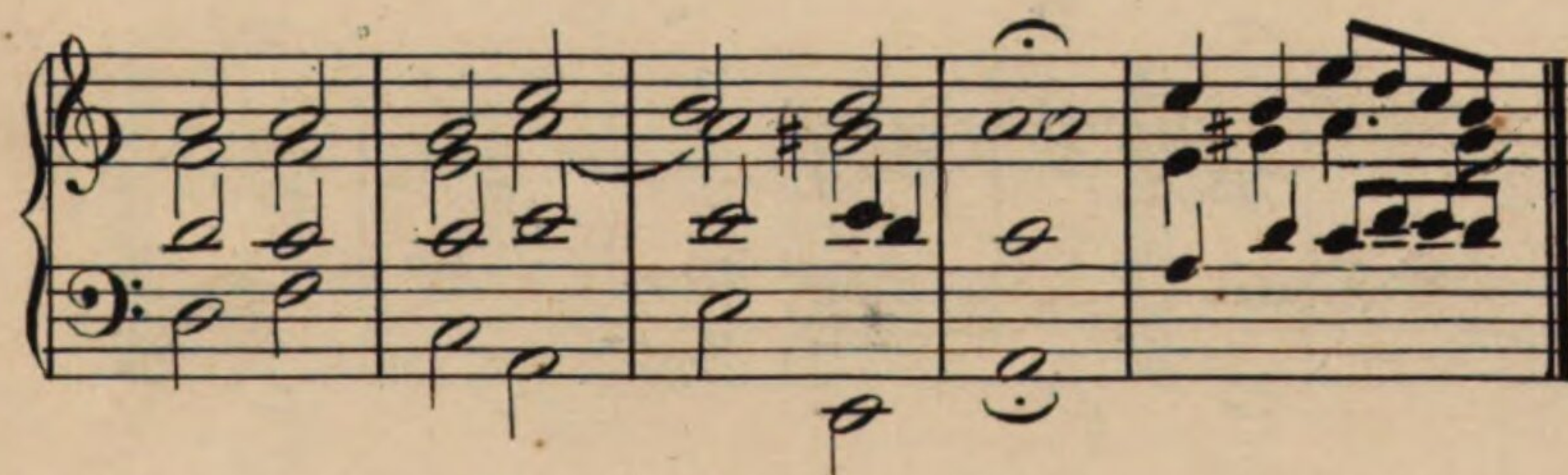
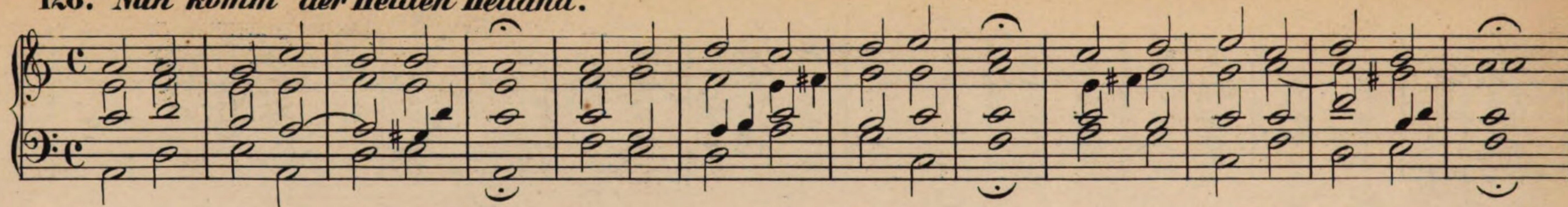
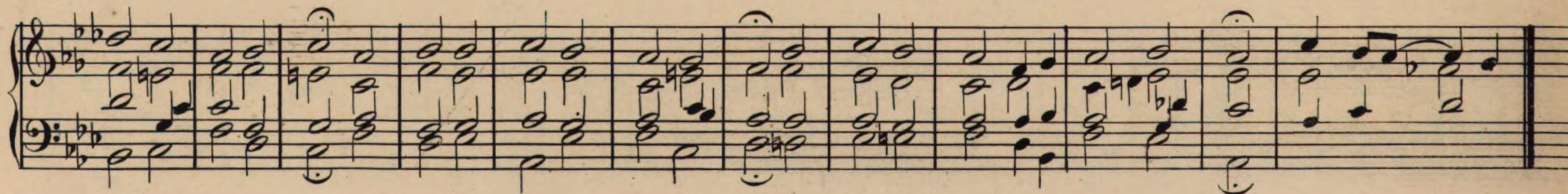
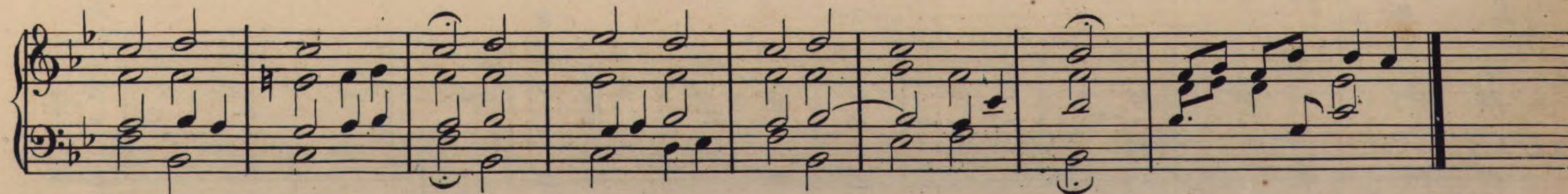
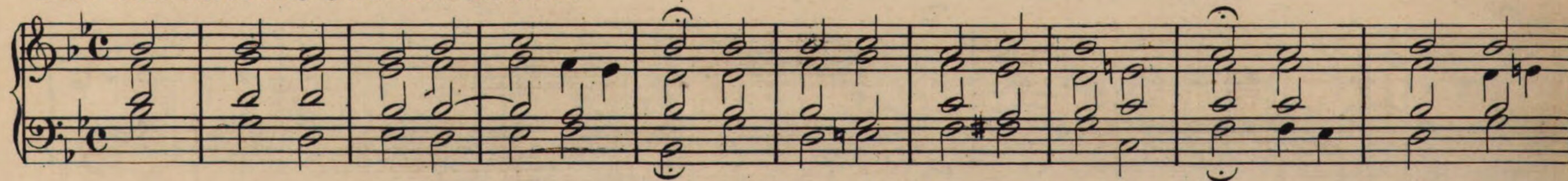
126. *Nun danket alle Gott.*





127. *Nun freut euch lieben Christen gmein.*

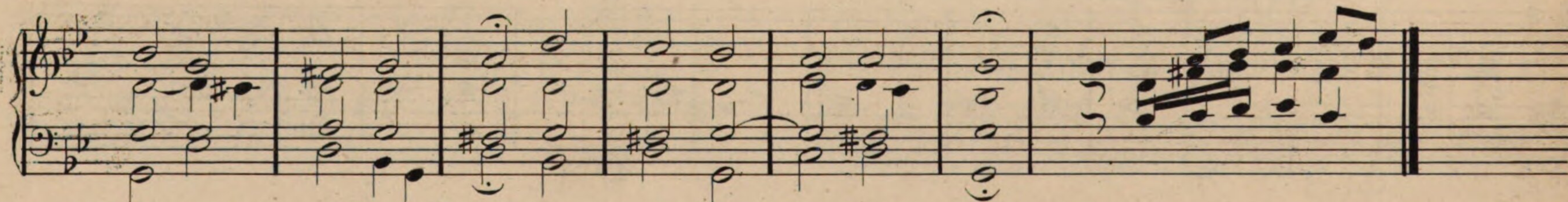
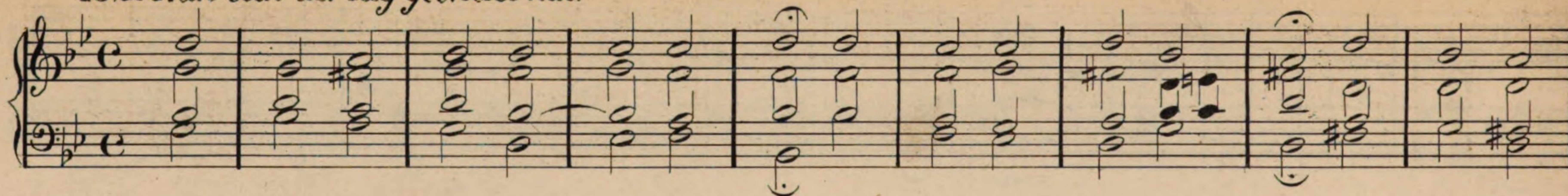
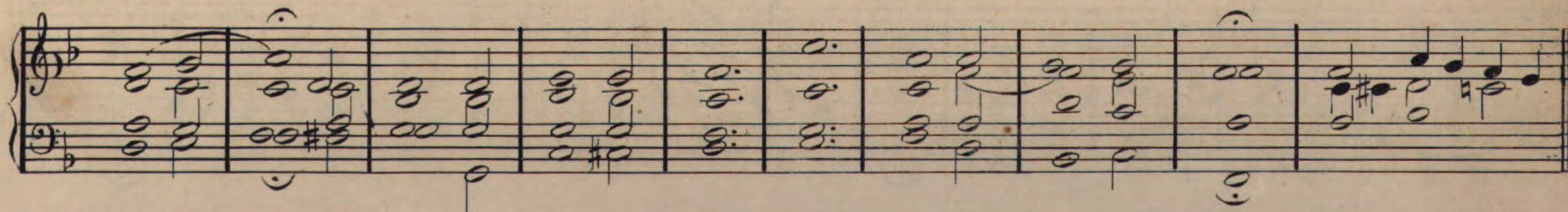
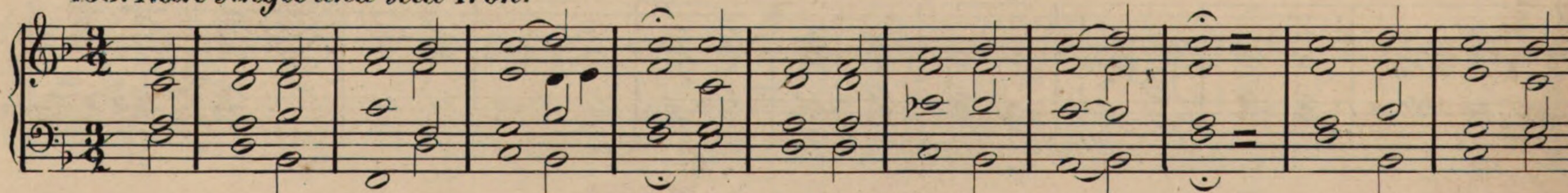


128. *Nun komm der Heiden Heiland.*129. *Nun lasset uns den Leib begrab'n*130. *Nun lasst uns Gott dem Herren.*

131. *Nun lob' mein' Seel' den Herren.*

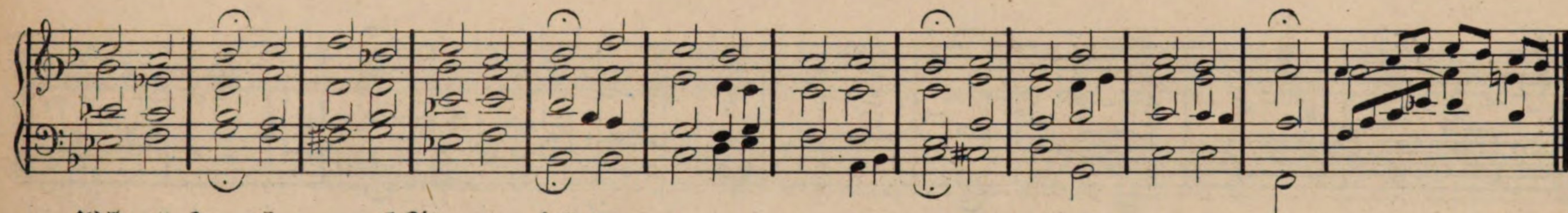
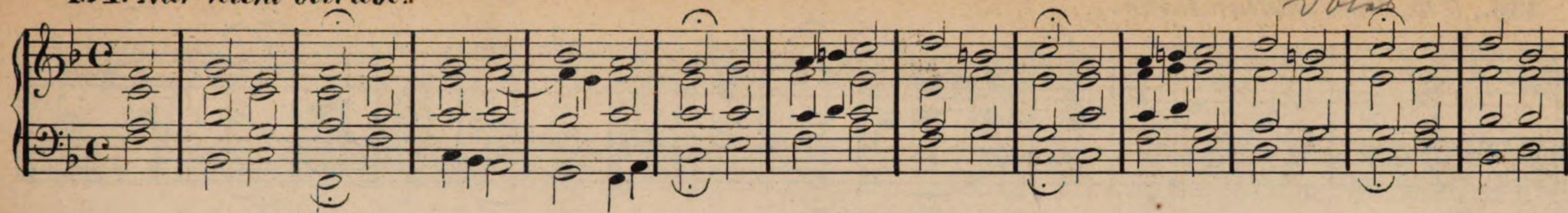
81.

This musical score is for the hymn "Nun lob' mein' Seel' den Herren." It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of five systems of staves. Each system has four vocal staves and one keyboard staff. The keyboard part features a variety of textures, including block chords, moving lines, and a prominent melodic line in the right hand. The piece concludes with a double bar line and a repeat sign.

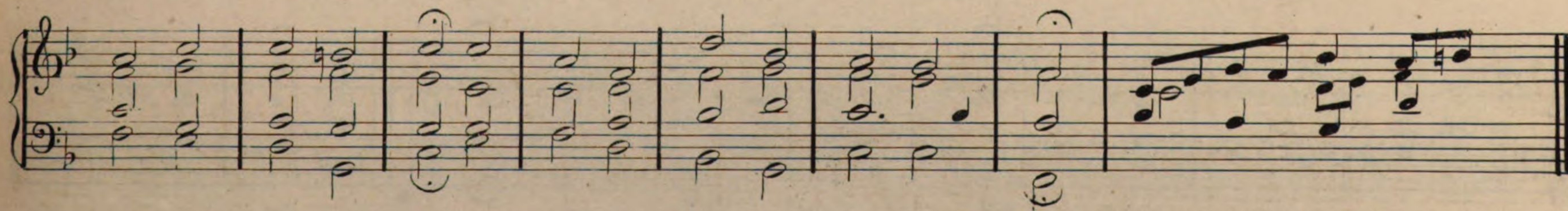
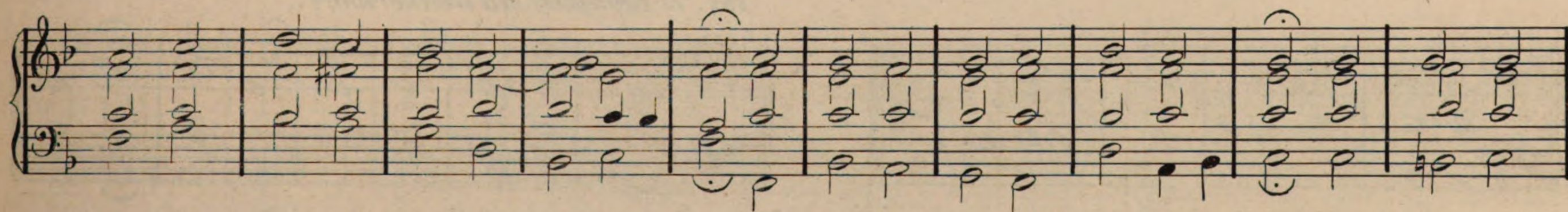
132. *Nun sich der Tag geendet hat.*133. *Nun singet und seid froh.*

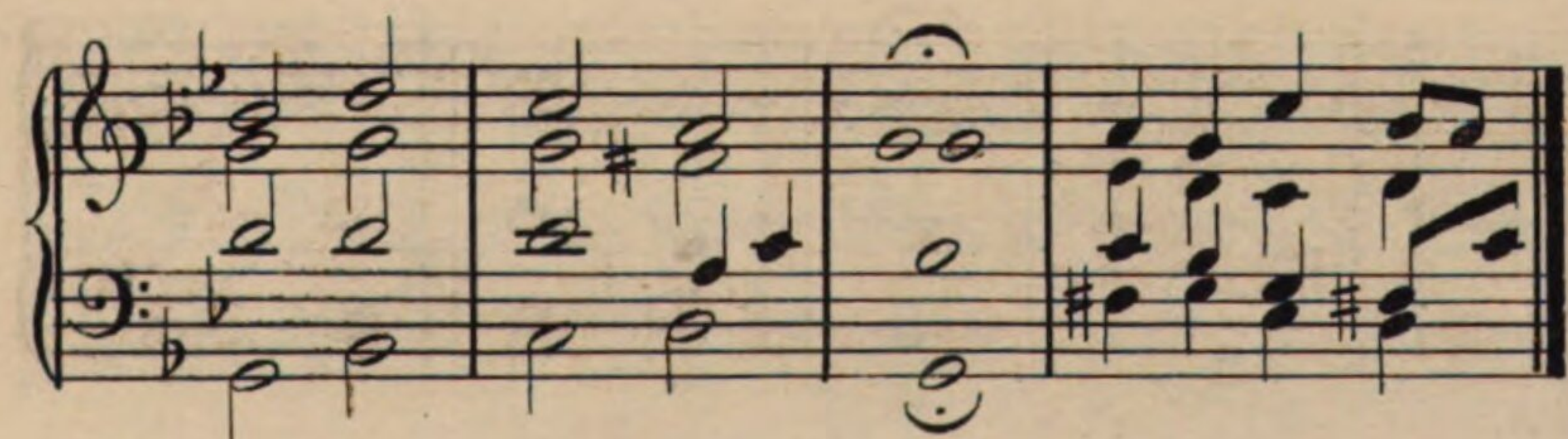
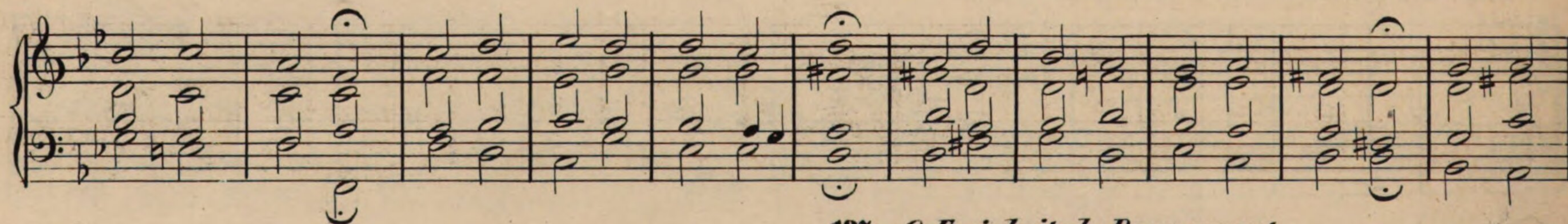
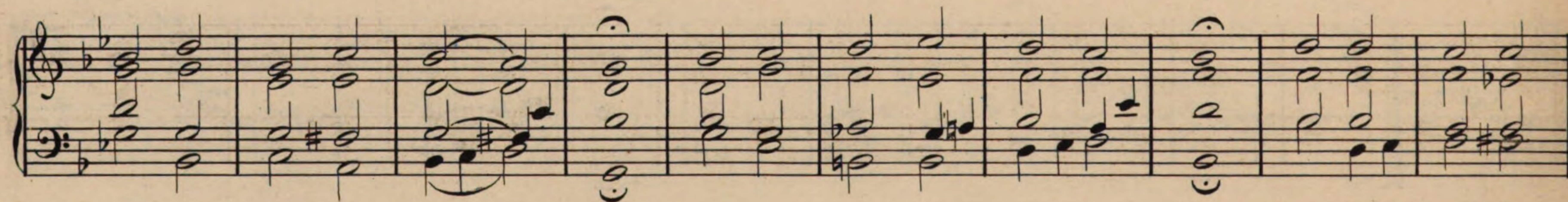
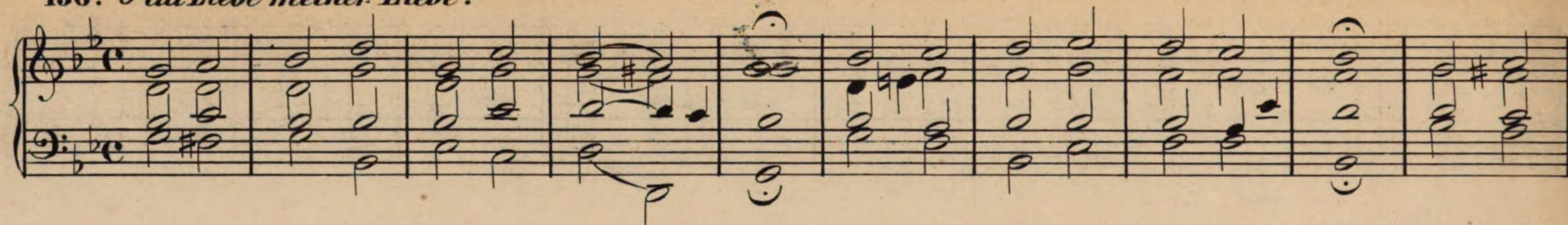
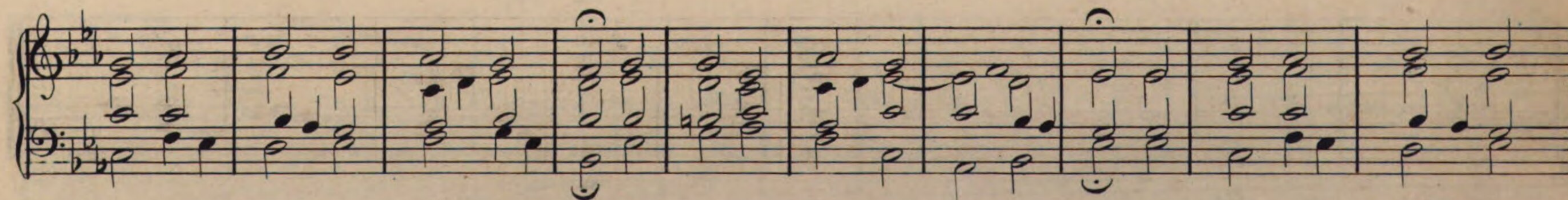
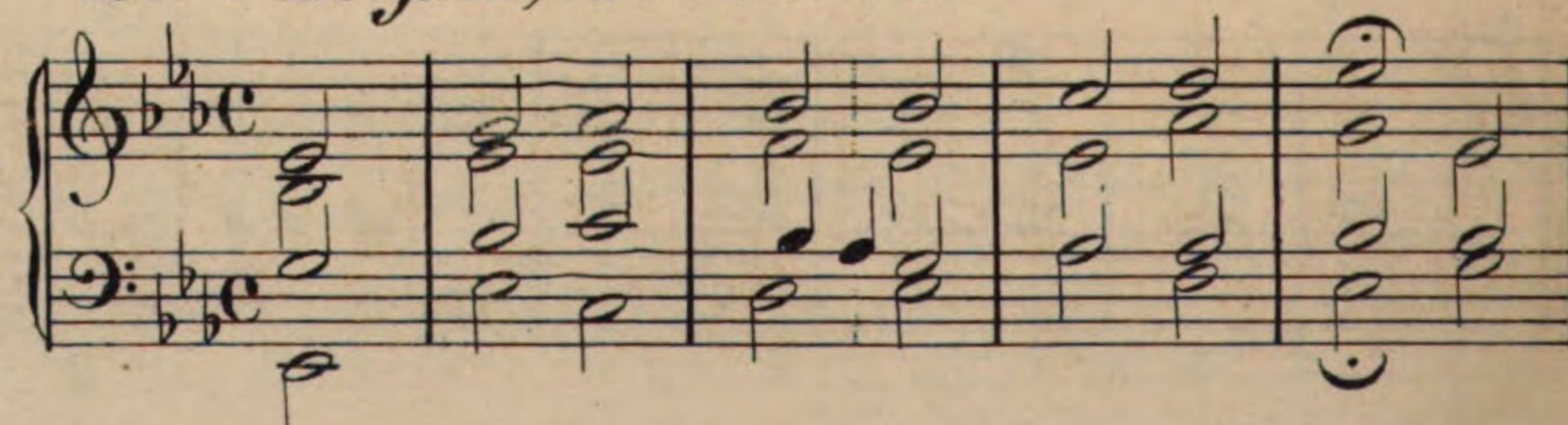
134. *Nur nicht betrübt.*

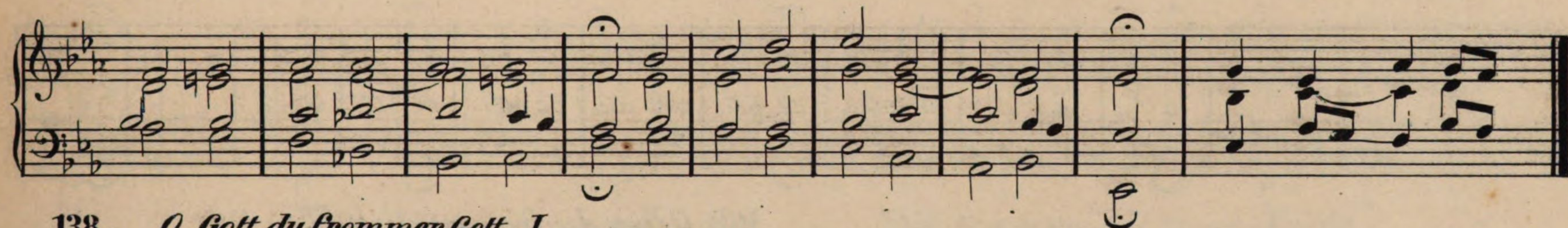
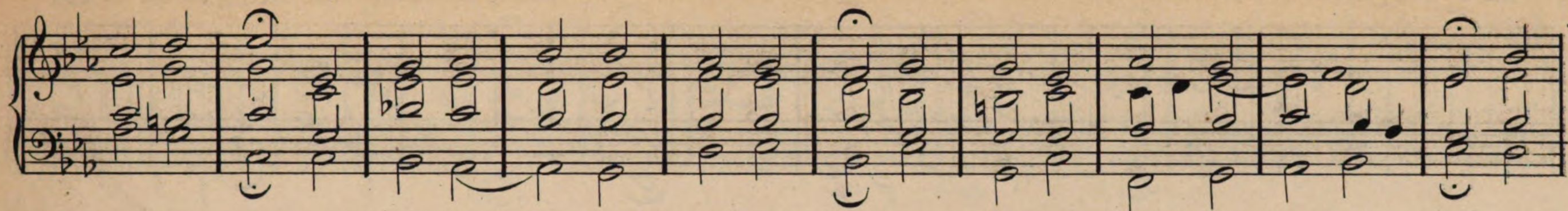
83.



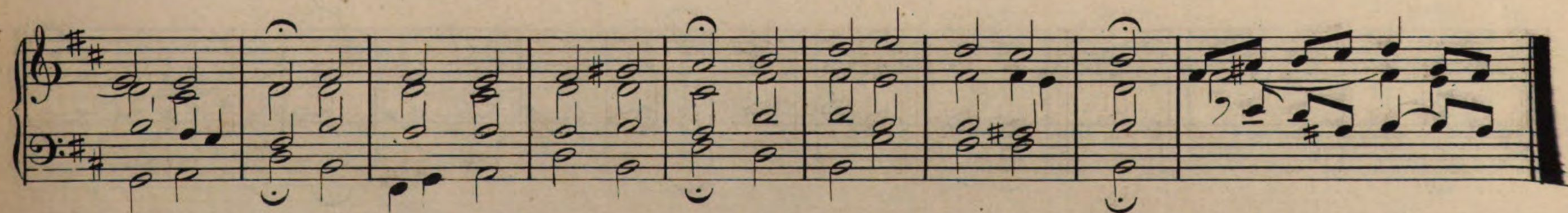
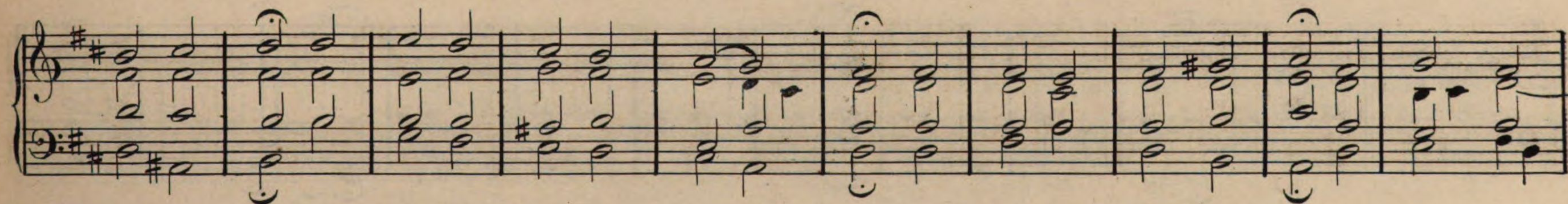
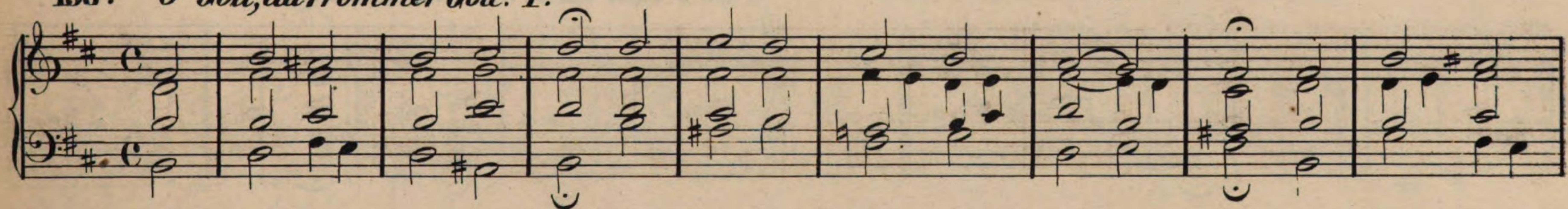
135. *O dass ich tausend Zungen hätte.*

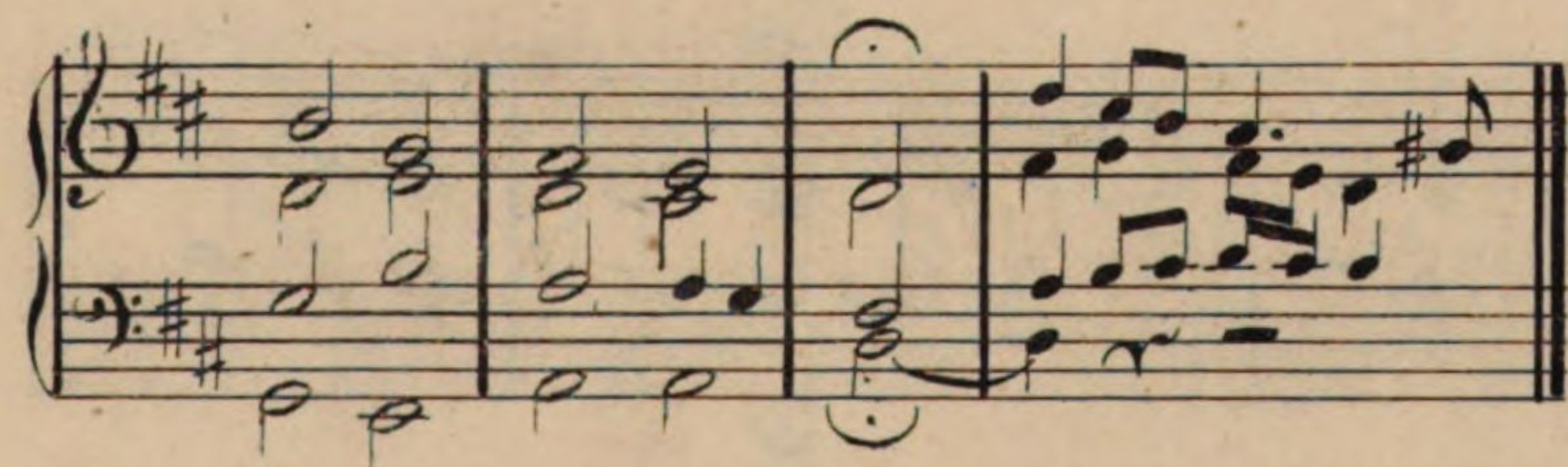
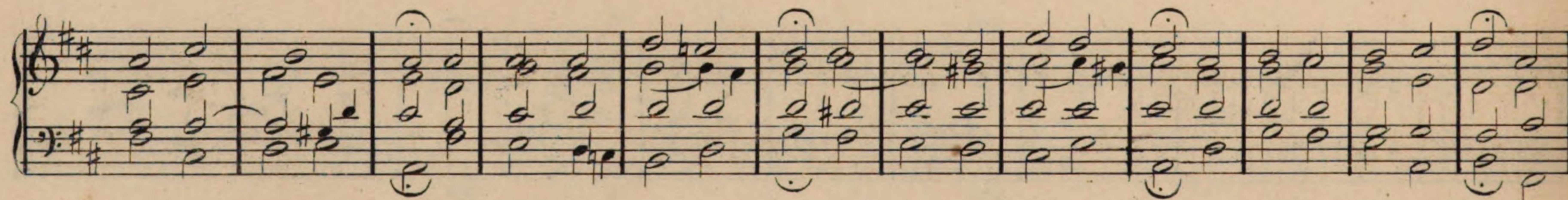
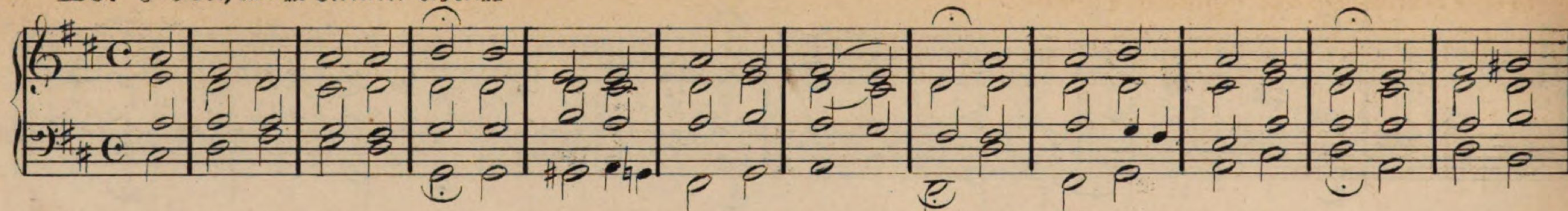
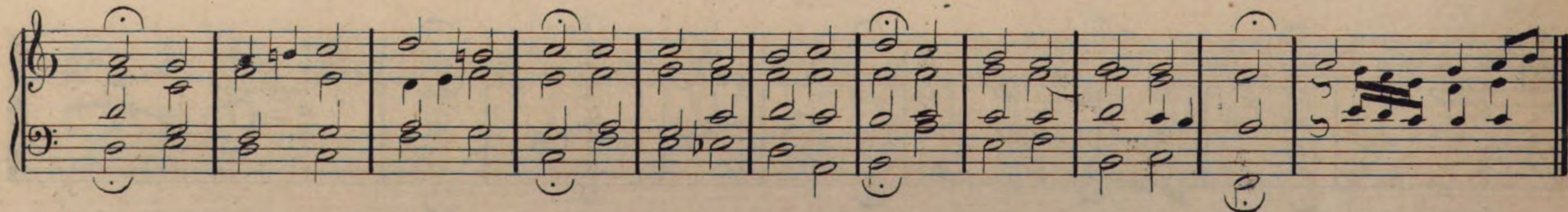
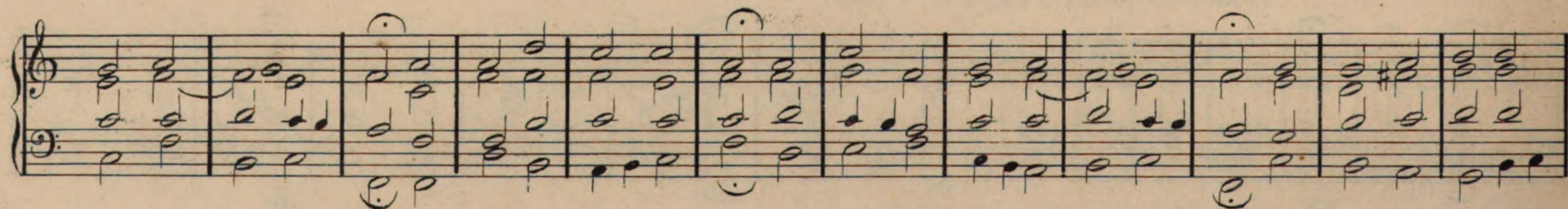
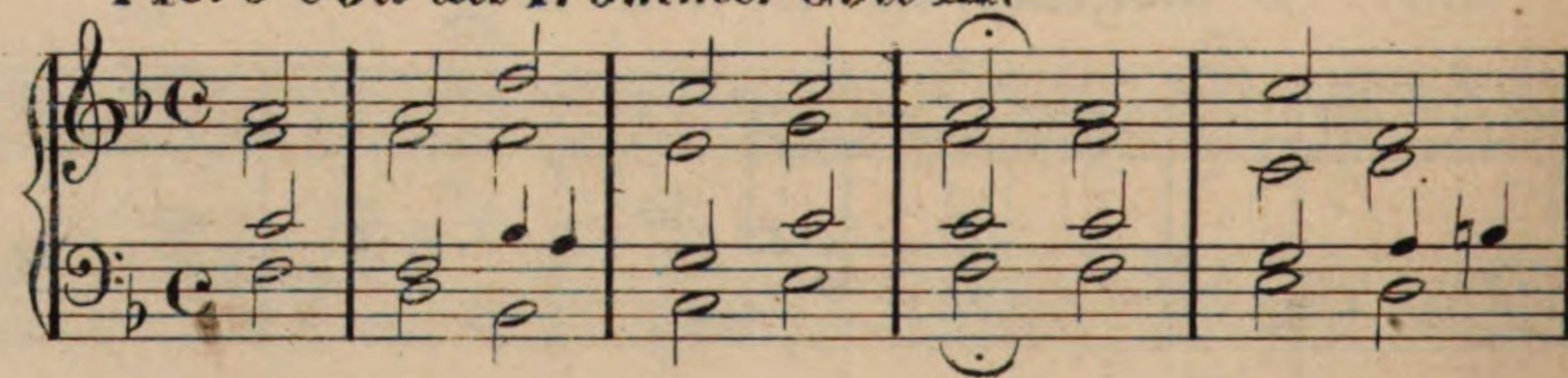


136. *O du Liebe meiner Liebe.*137. *O Ewigkeit, du Donnerwort.*



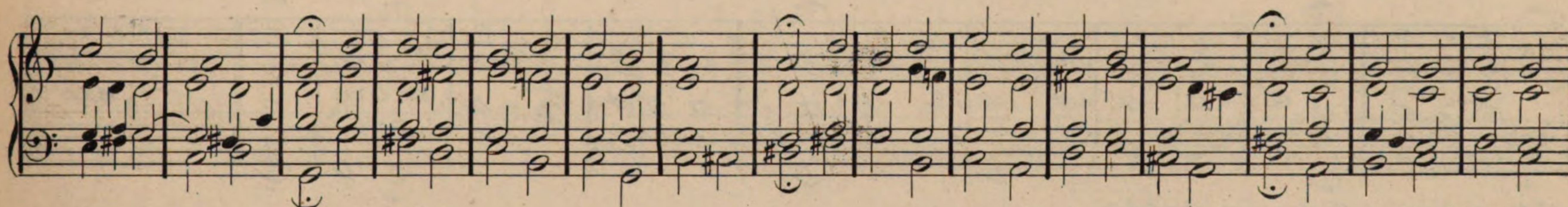
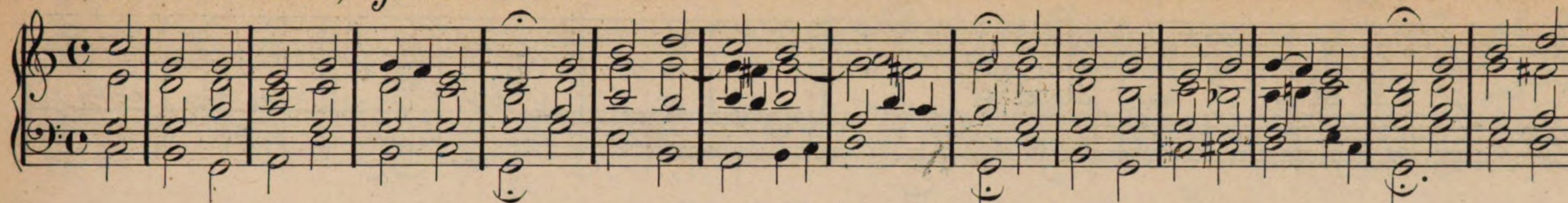
138. *O Gott, du frommer Gott. I.*



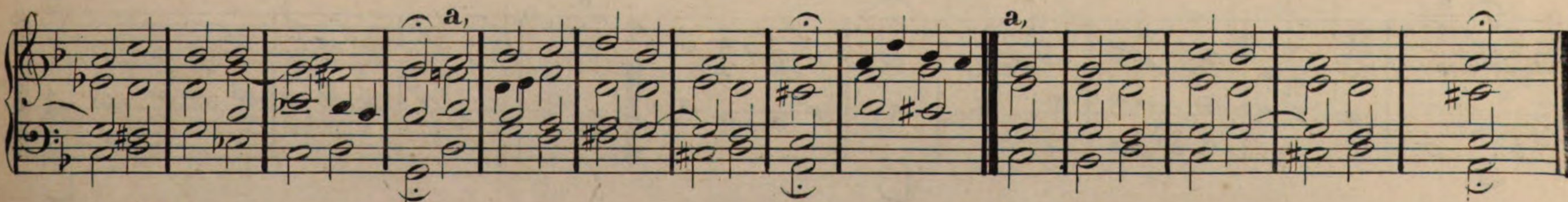
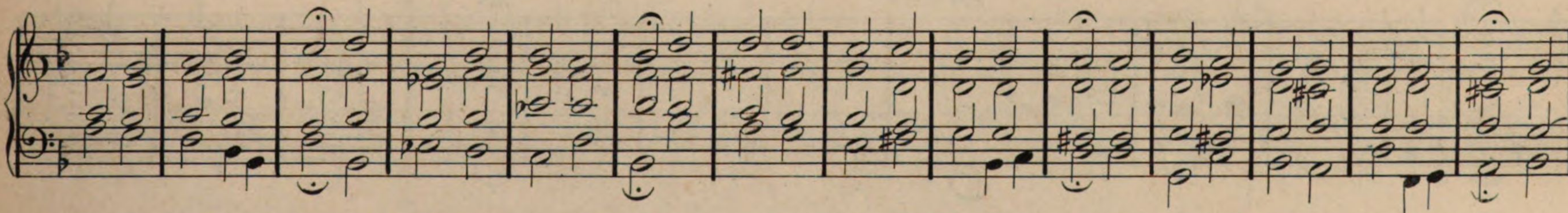
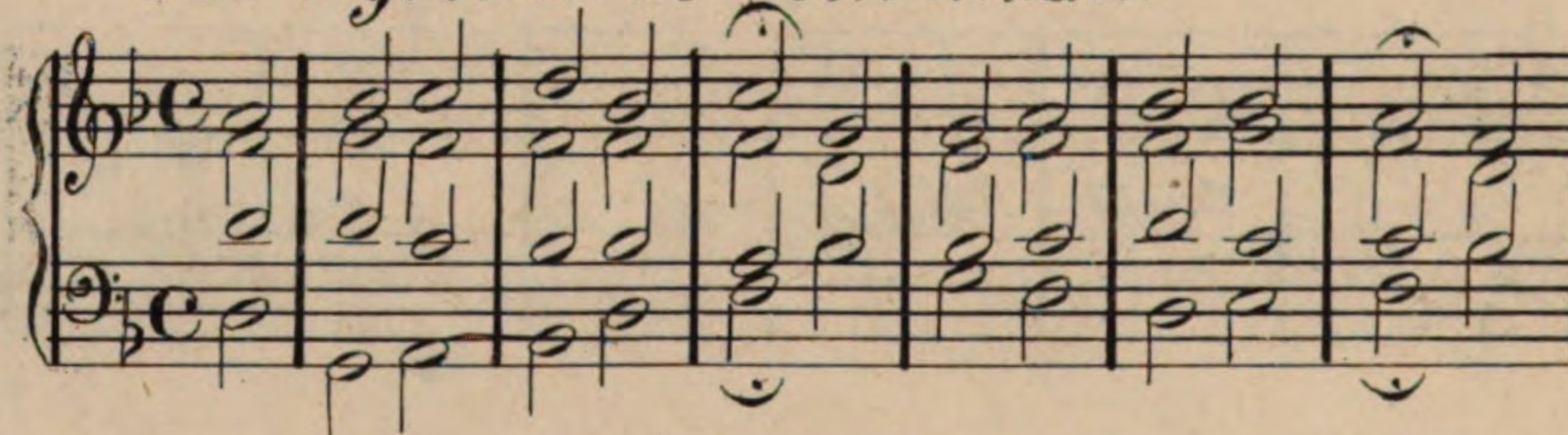
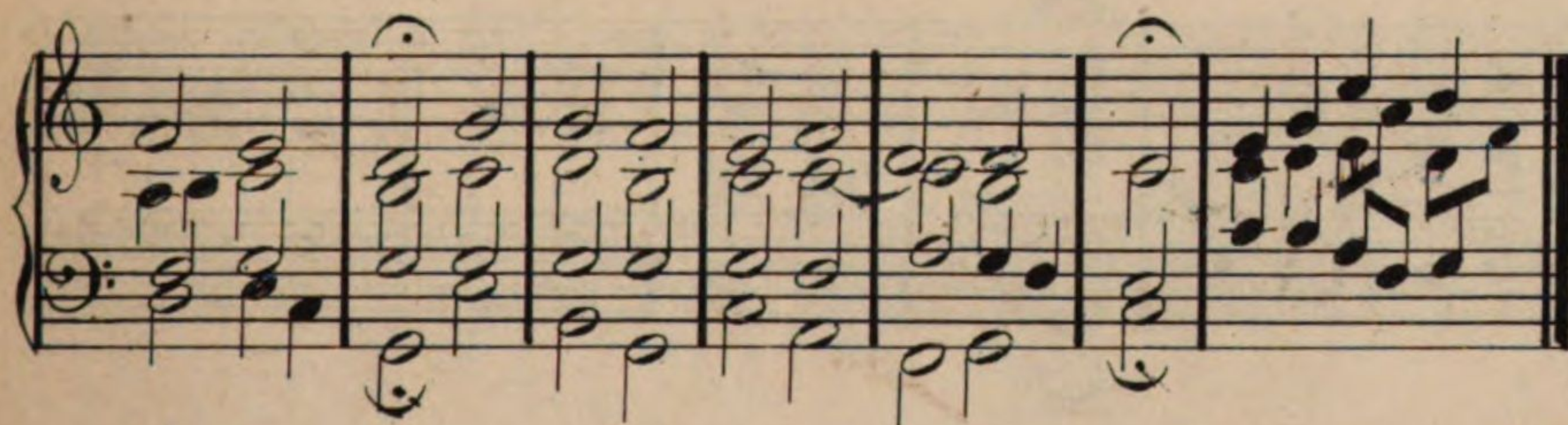
139. *O Gott, du frommer Gott. II*140. *O Gott du frommer Gott III.*

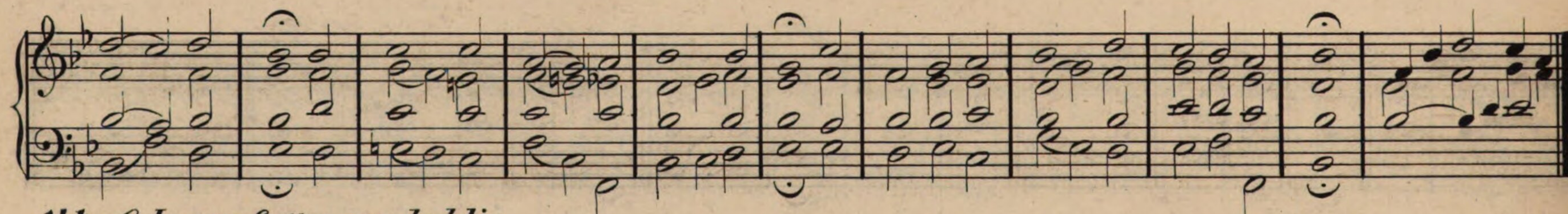
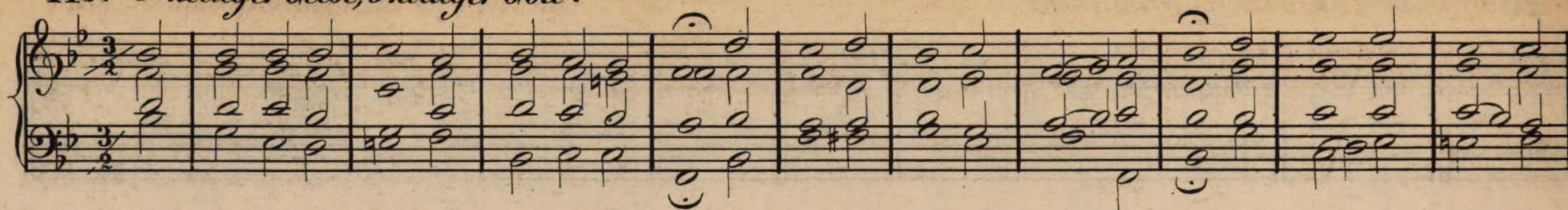
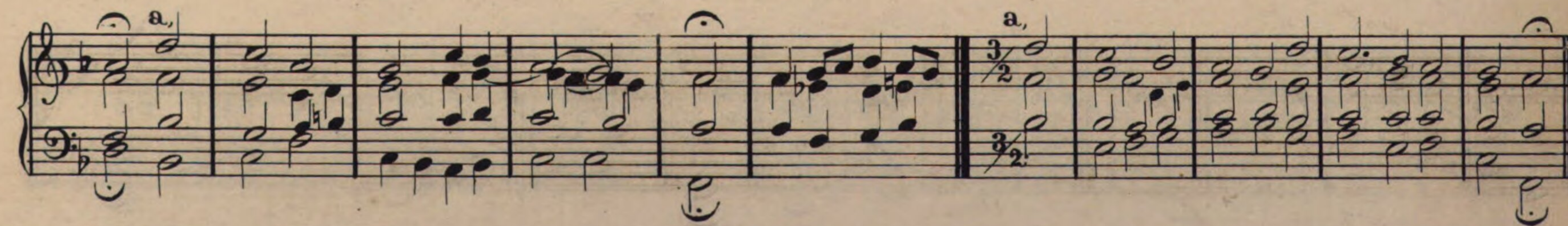
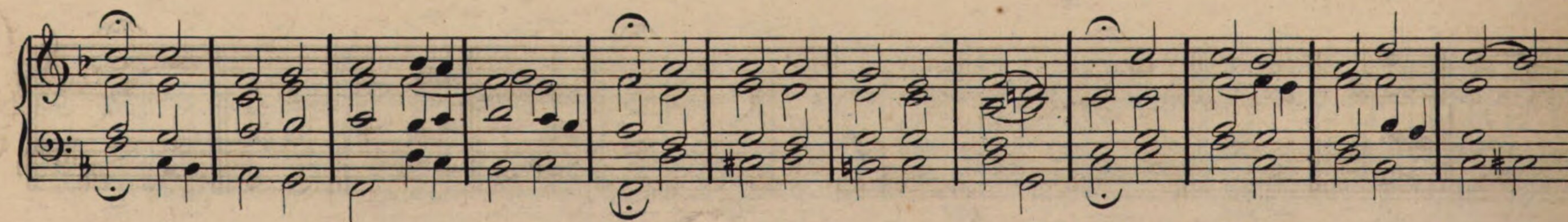
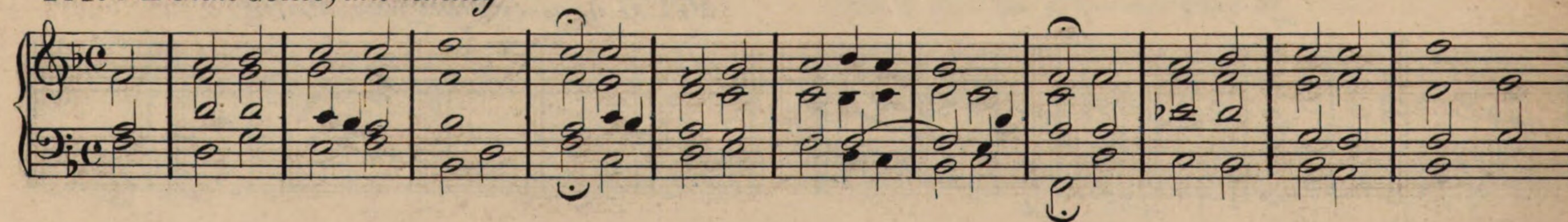
141. O Gottes Stadt, o goldnes Licht.

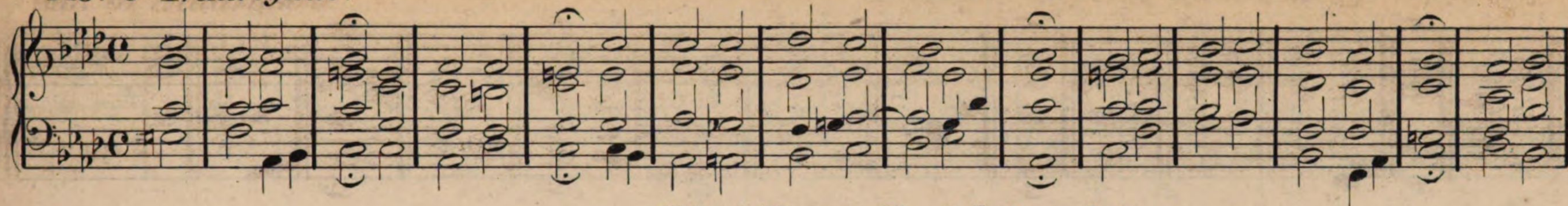
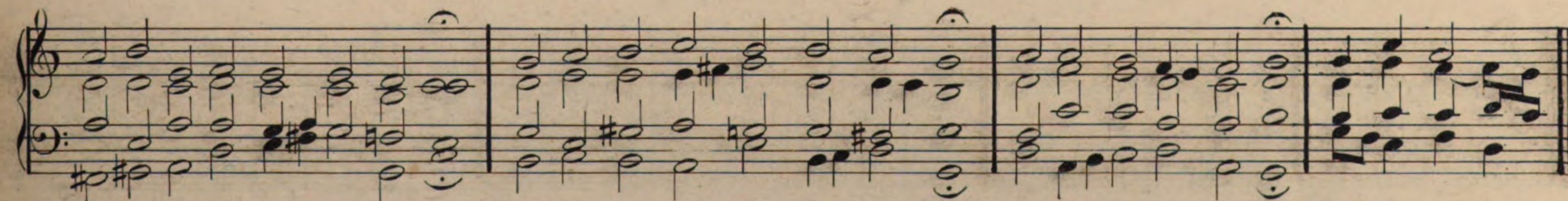
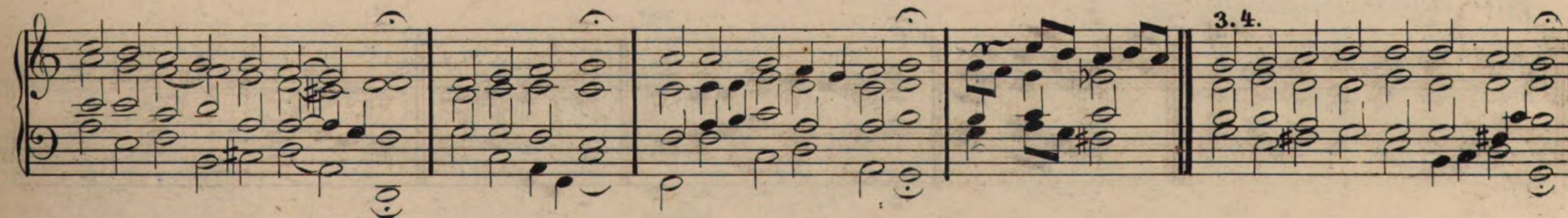
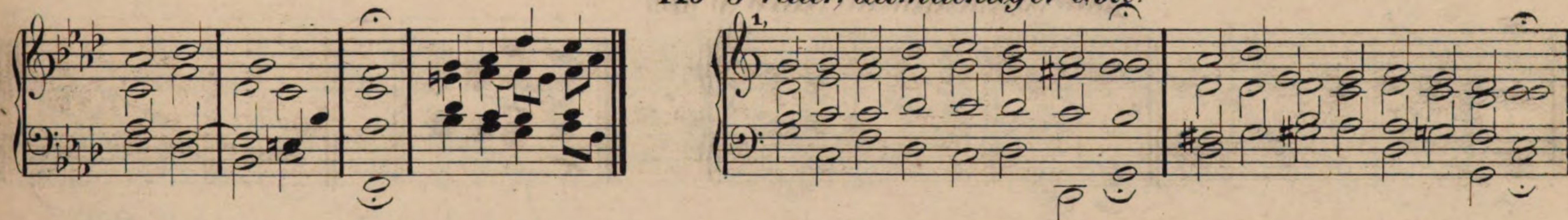
87.



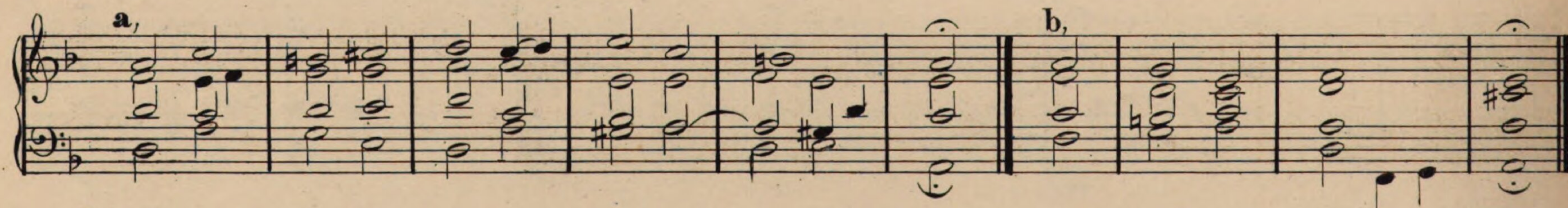
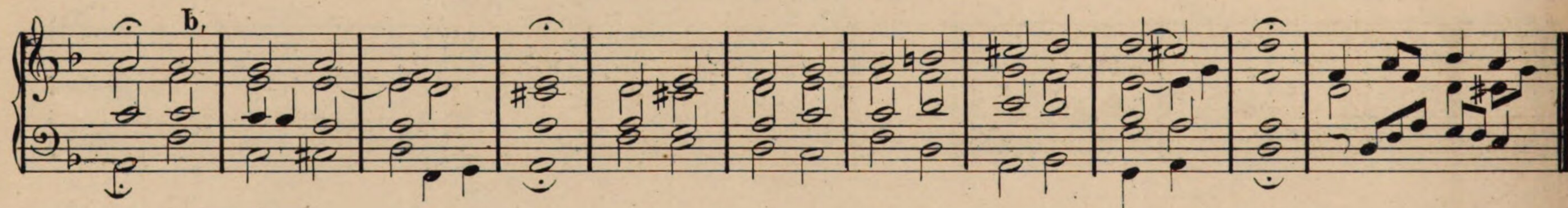
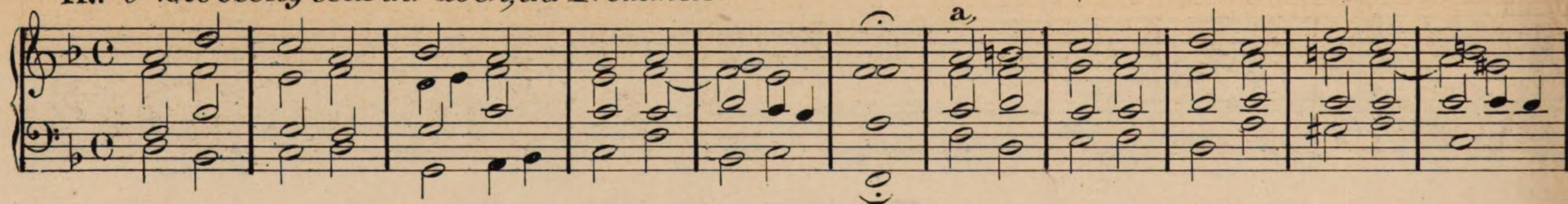
142. O grosser Gott von Macht.



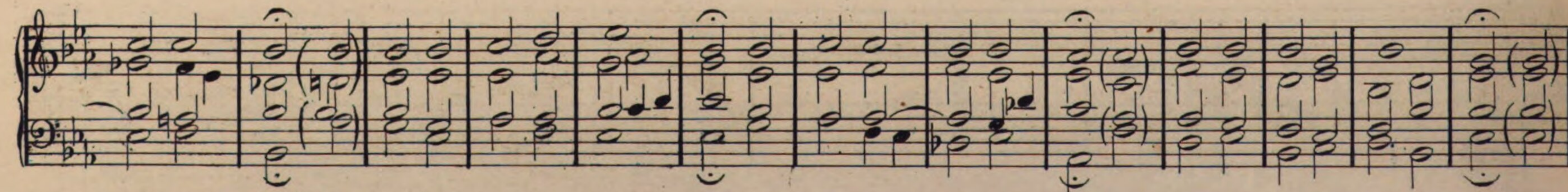
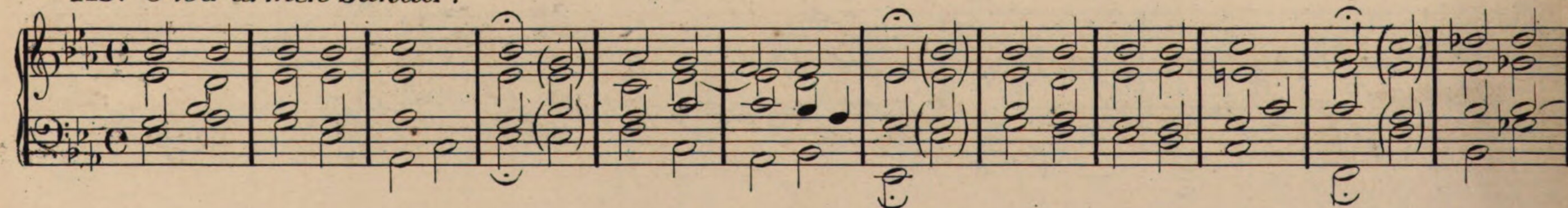
143. *O heiliger Geist, o heiliger Gott.*144. *O Lamm Gottes, unschuldig.*

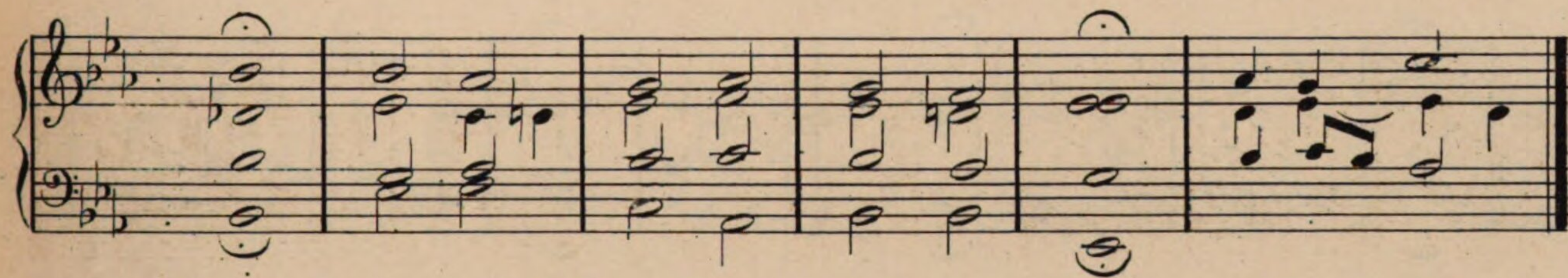
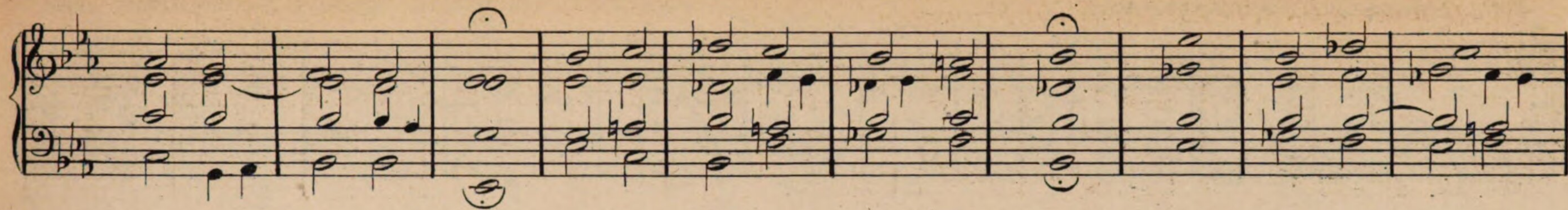
145. *O Traurigkeit.*146 *O Vater, allmächtiger Gott.*

147. *O wie seelig seid ihr doch, ihr Frommen.*

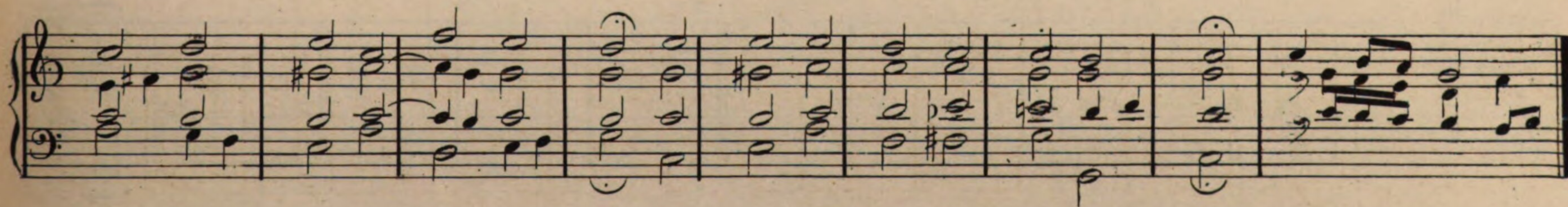
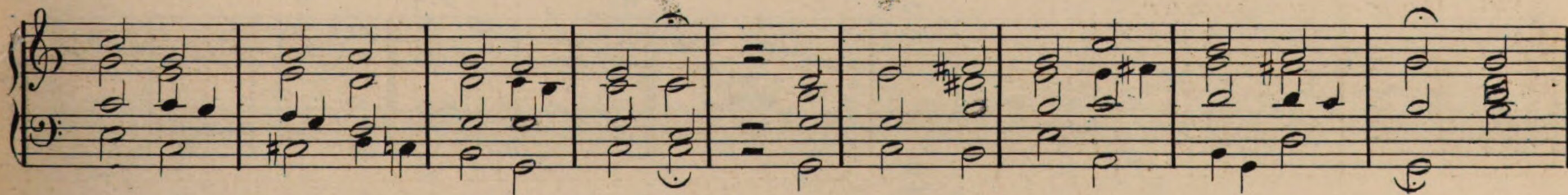


148. *O wir armen Sünder.*

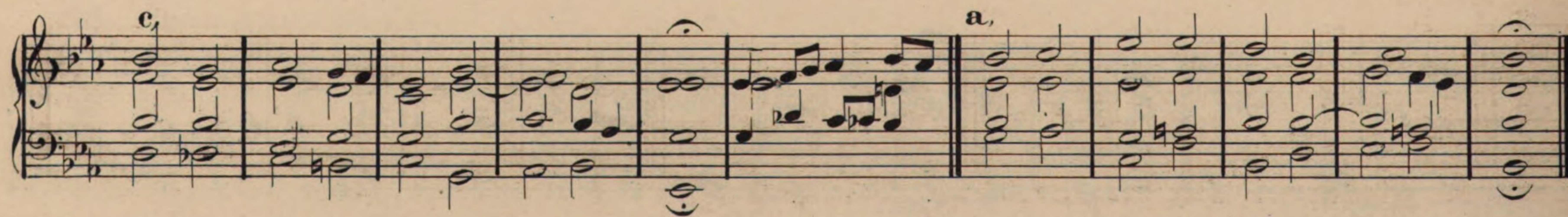
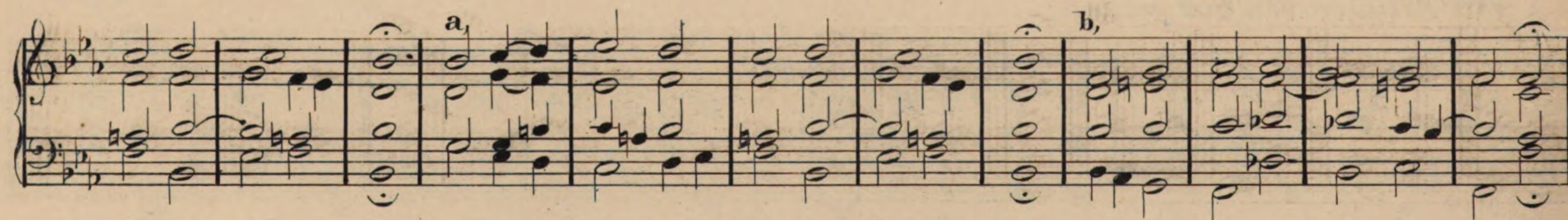
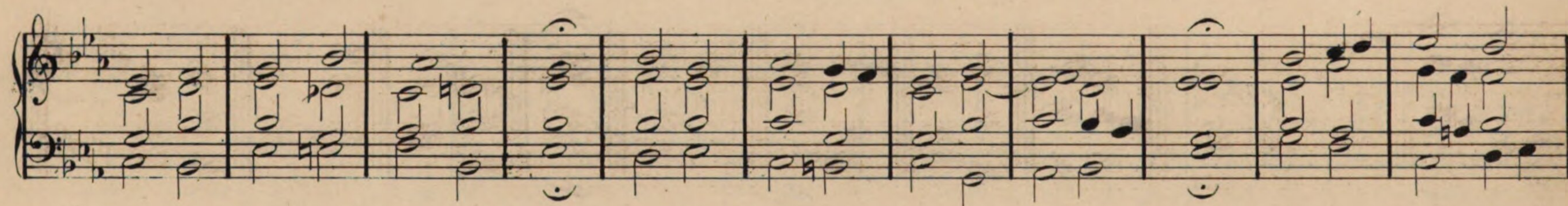
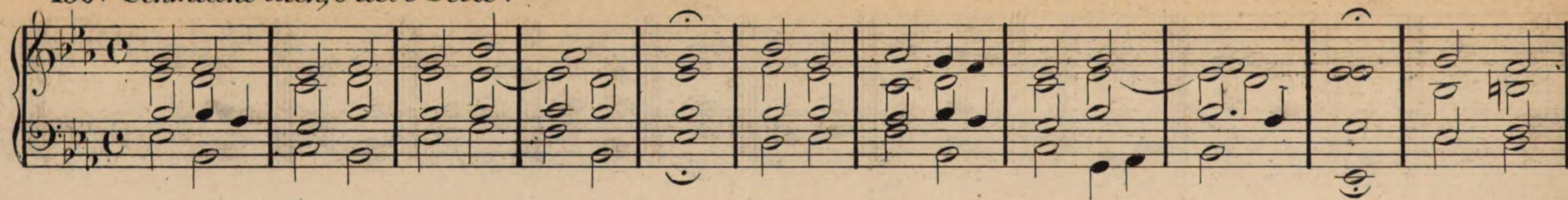




149. Religion von Gott gegeben.



150. *Schmücke dich, o liebe Seele.*



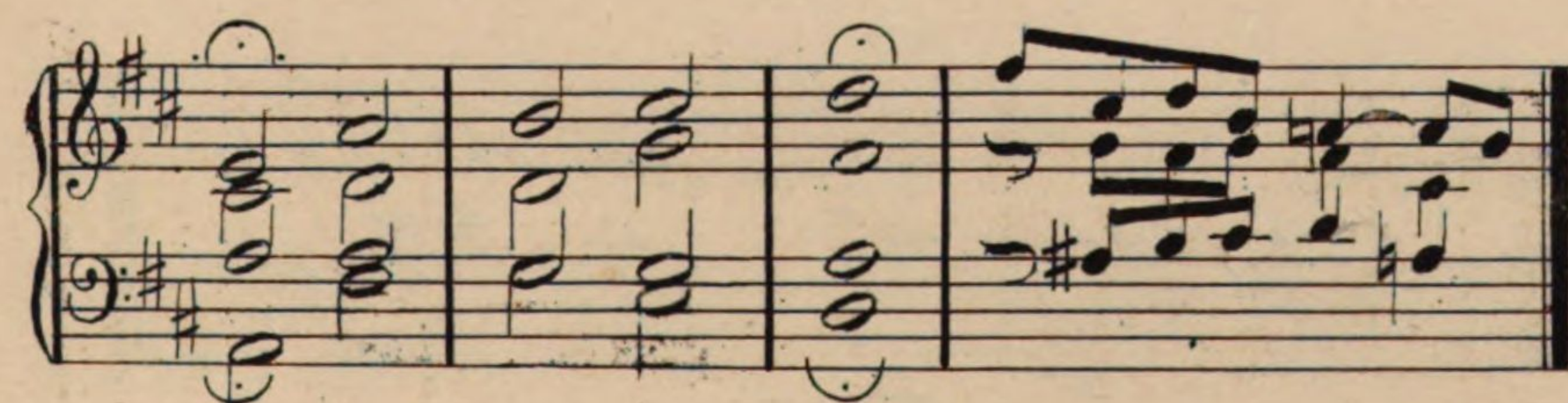
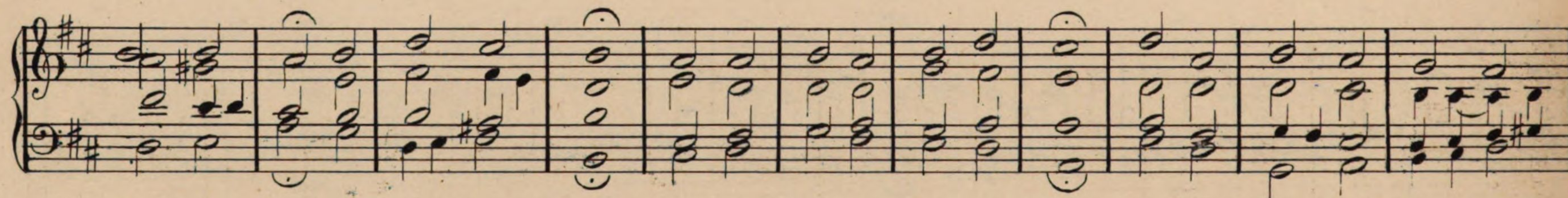
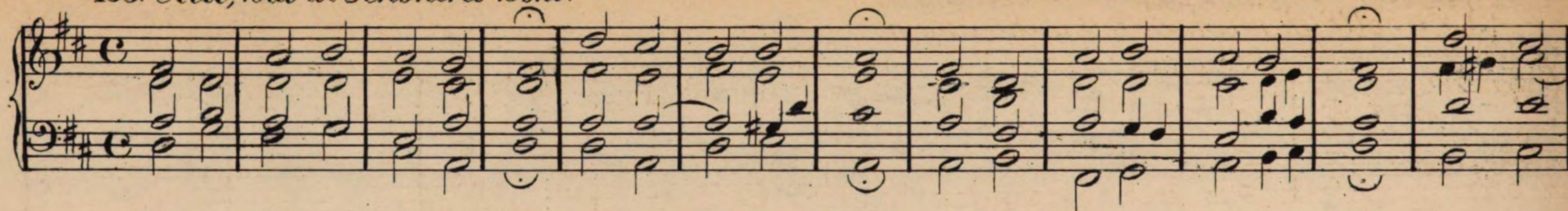
151. *Schönster Immanuel, Herzog der Frommen.*

Handwritten musical score for the hymn "Schönster Immanuel, Herzog der Frommen." The score is written in 3/2 time and consists of three systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/2. The notation is in a historical style, featuring many beamed eighth and sixteenth notes, often with repeat signs. The first system ends with a repeat sign. The second system also ends with a repeat sign. The third system concludes with a double bar line.

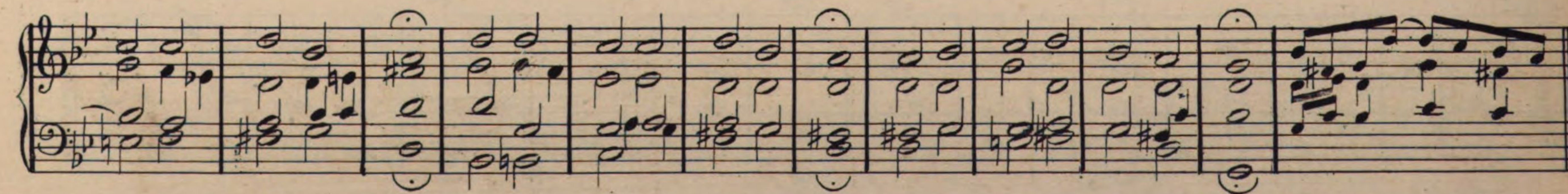
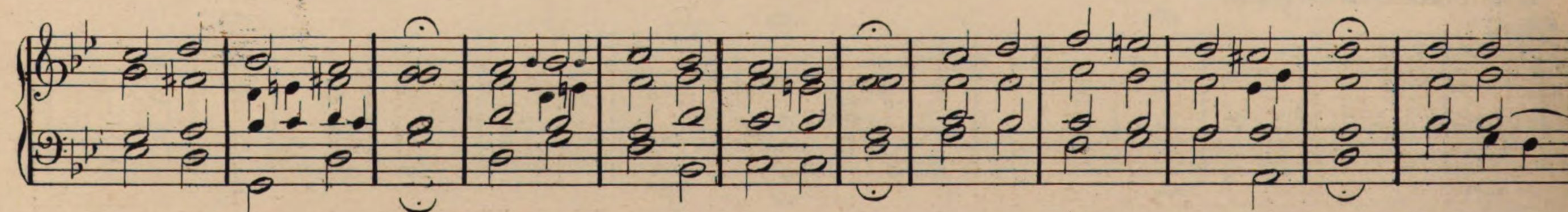
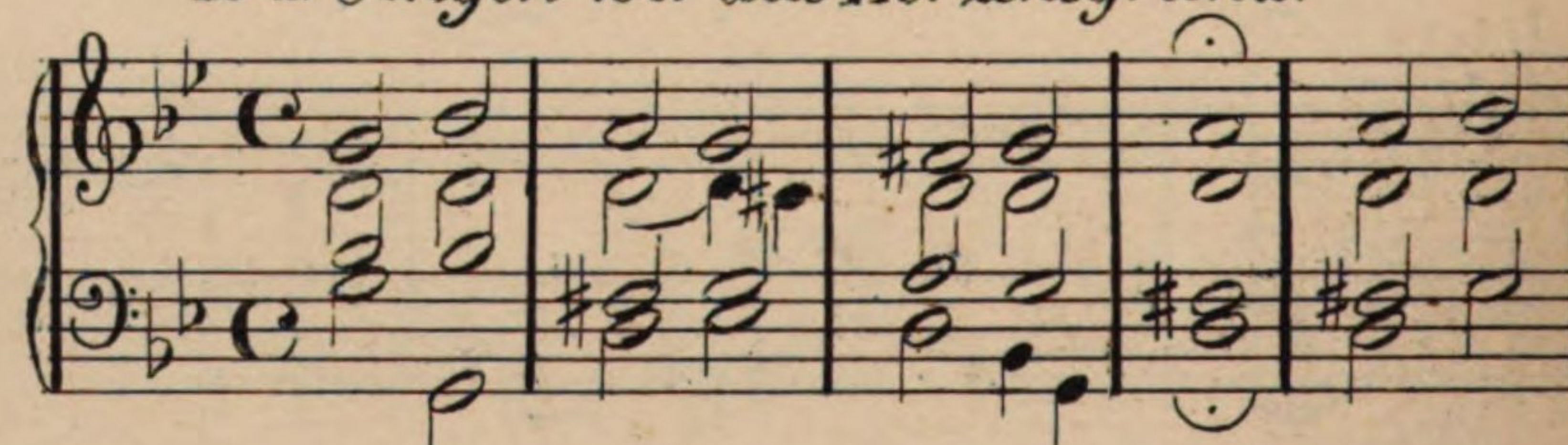
152. *Seelenbräutigam.*

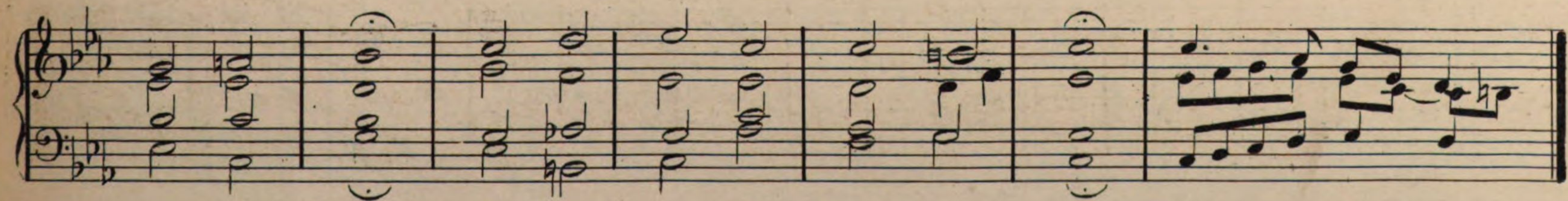
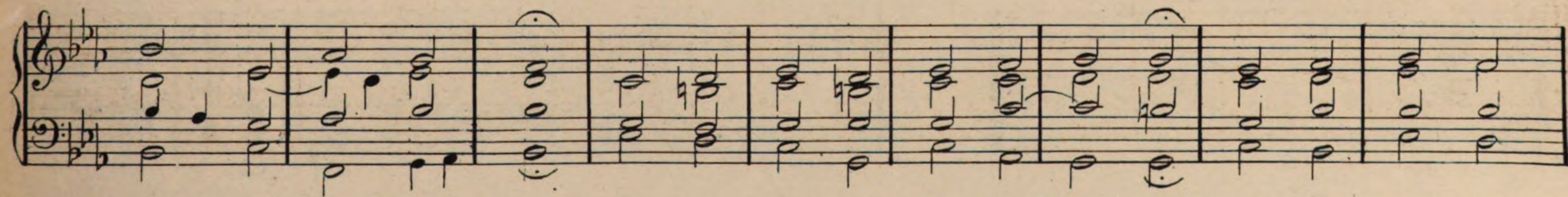
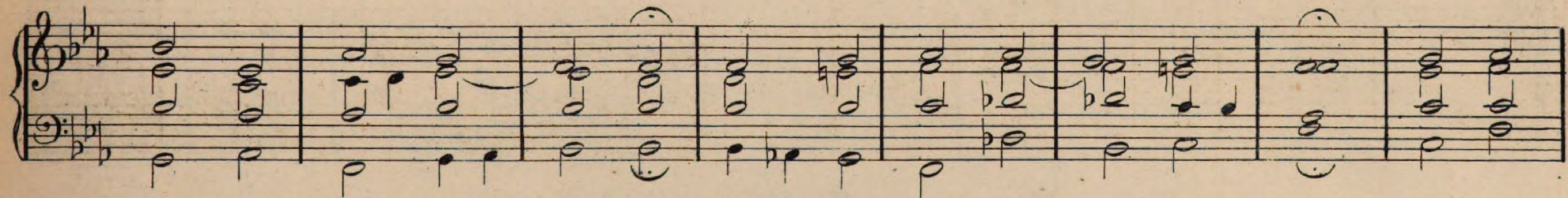
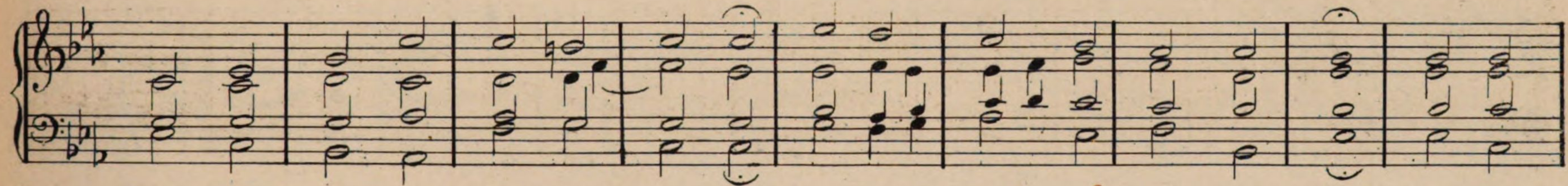
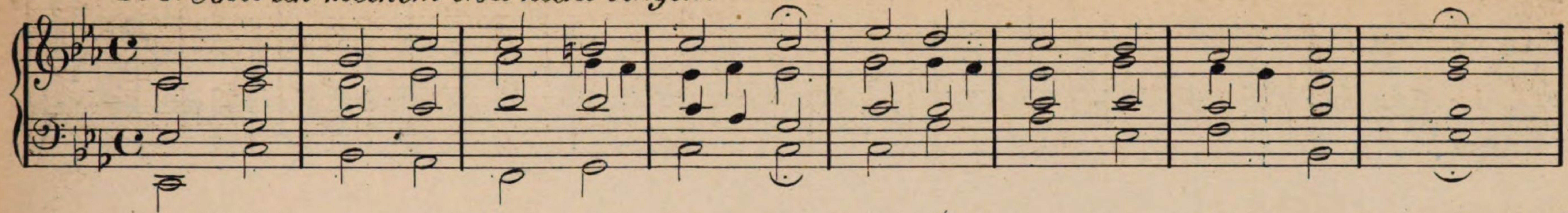
Handwritten musical score for the hymn "Seelenbräutigam." The score is written in common time (C) and consists of two systems of two staves each. The key signature is one sharp (F#). The notation is in a historical style, featuring many beamed eighth and sixteenth notes, often with repeat signs. The first system ends with a repeat sign. The second system concludes with a double bar line.

153. Seele, was ist Schöneres wohl.

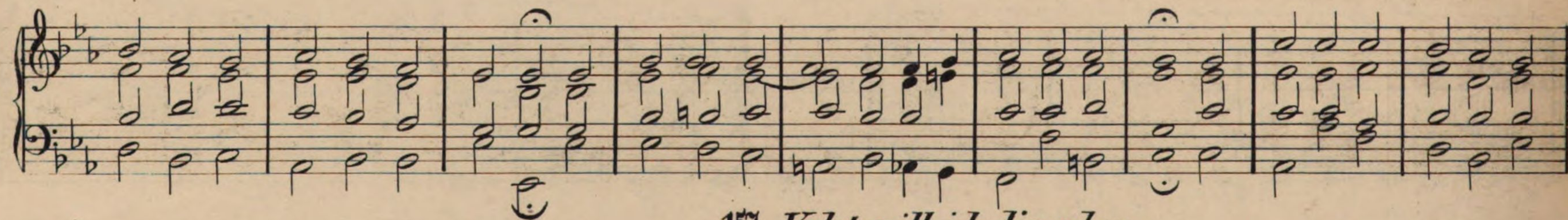
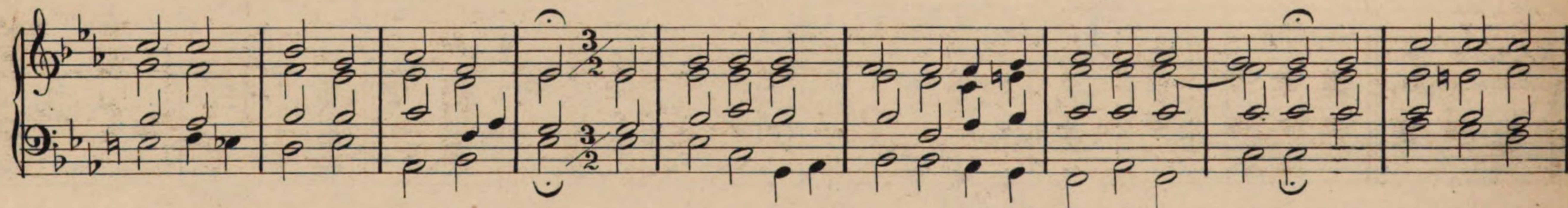
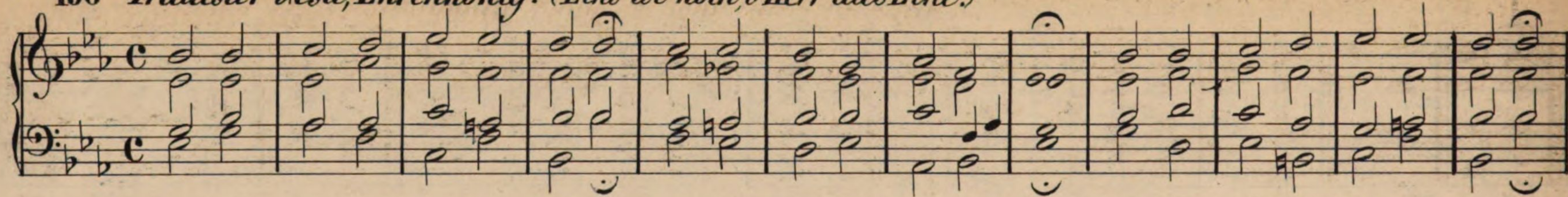


154. Singen wir aus Herzensgrund.

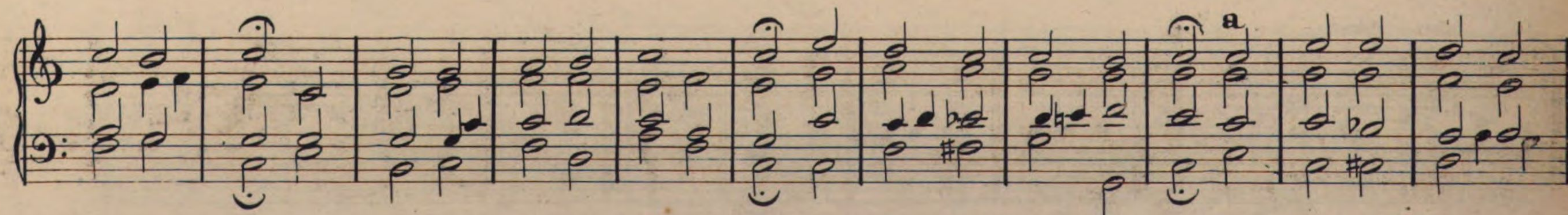


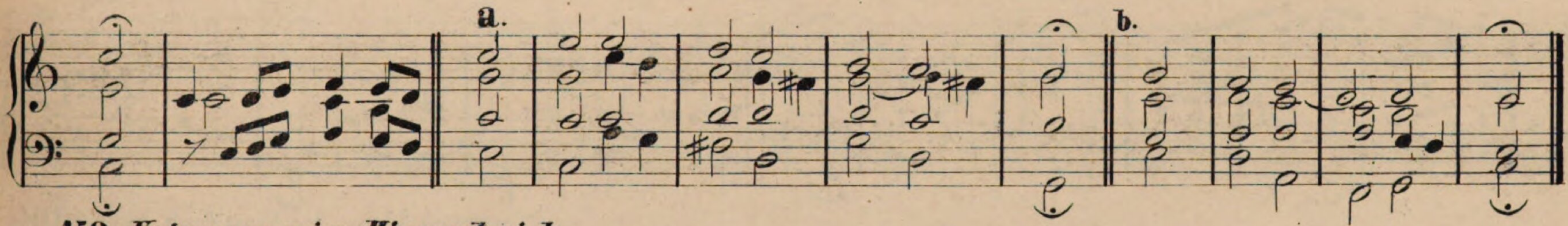
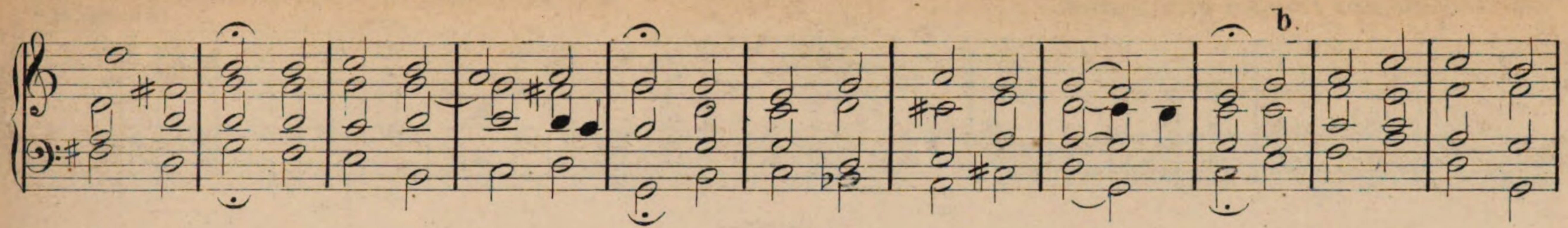
155. *Sollt'ich meinem Gott nicht singen.*

156 *Trautster Jesu, Ehrenkönig. (Eins ist noth, o Herr dies Eine.)*

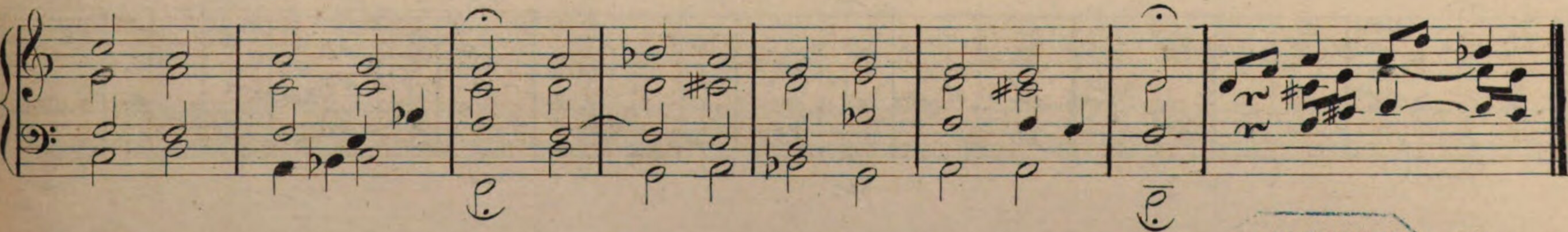
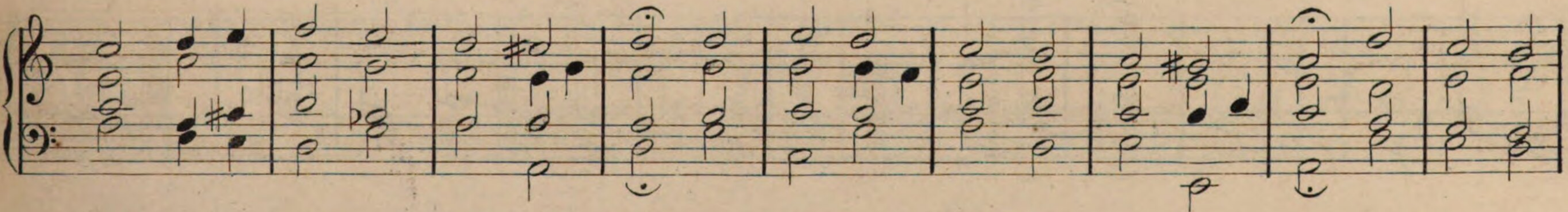
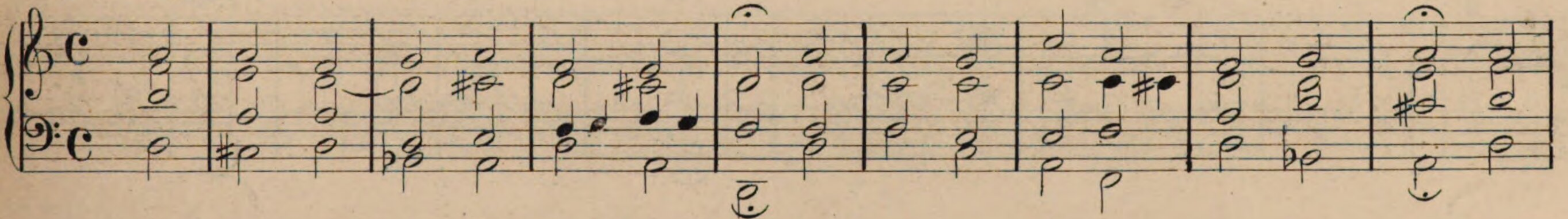


157. *Valet will ich dir geben.*



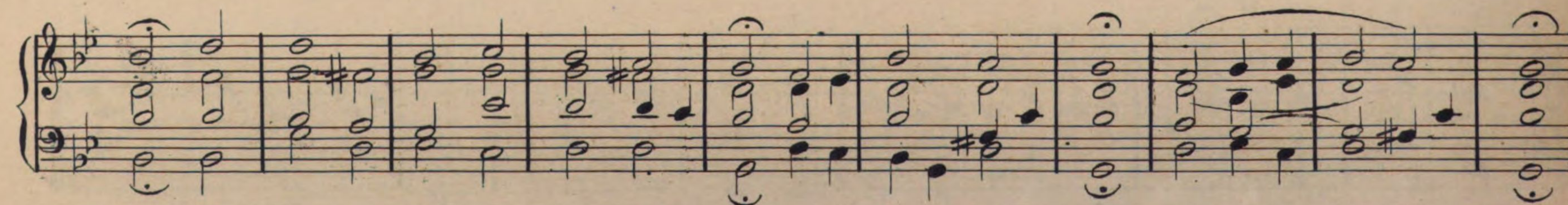
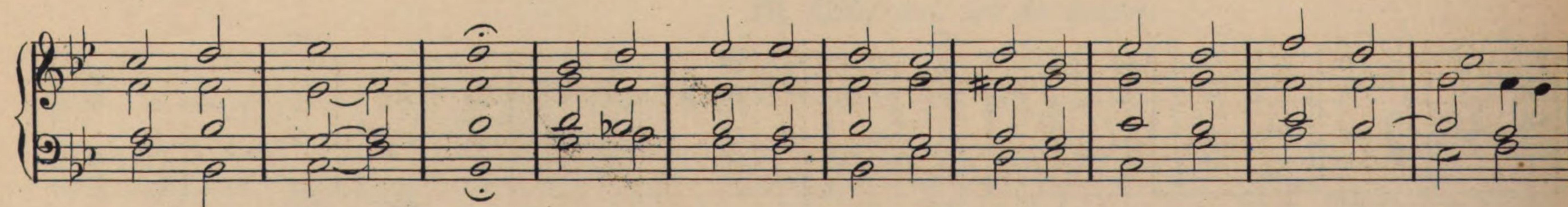
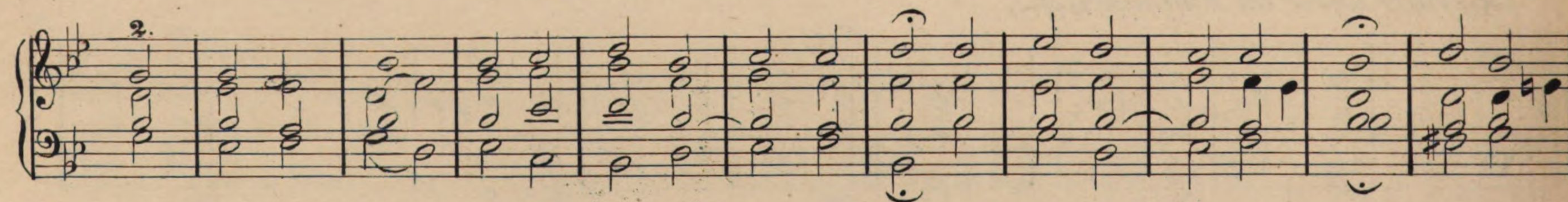
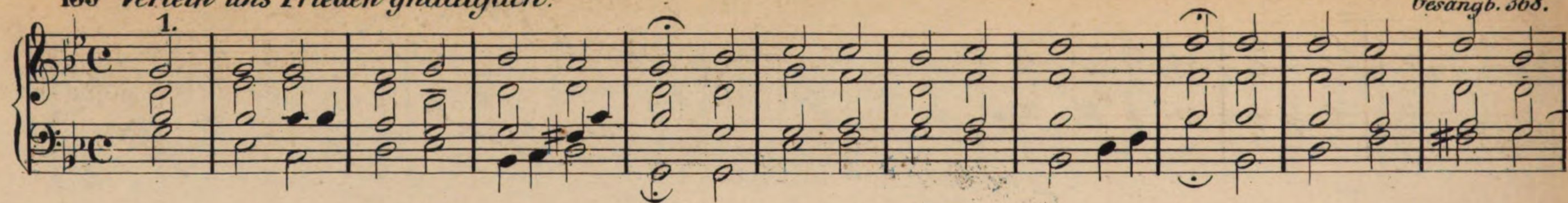


158. *Vater unser im Himmelreich.*

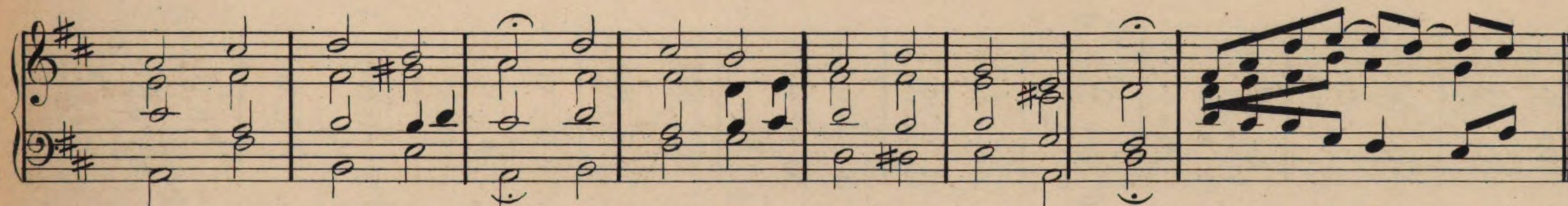
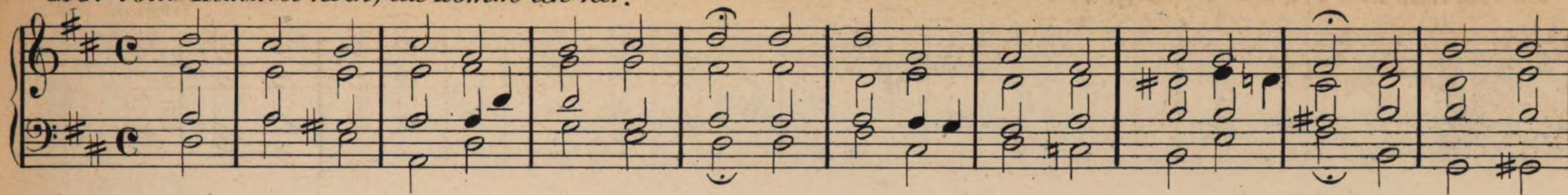


159 *Verleih' uns Frieden gnädiglich.*

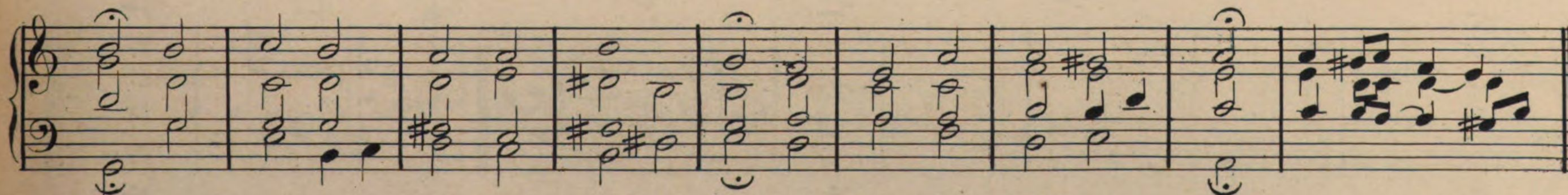
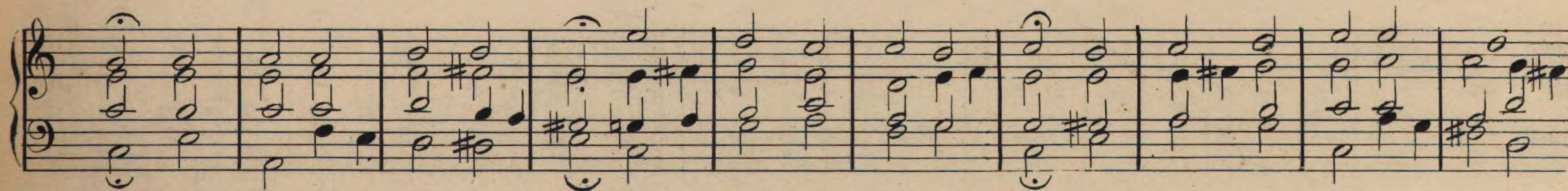
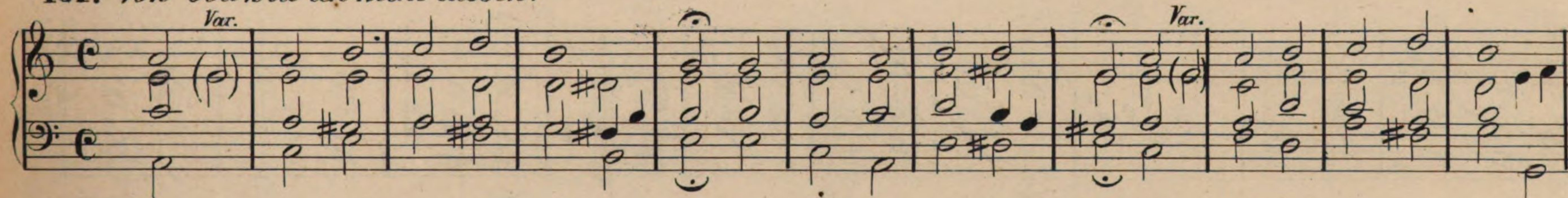
Gesangb. 368.



160. *Vom Himmel hoch, da komm ich her.*



161. *Von Gott will ich nicht lassen.*

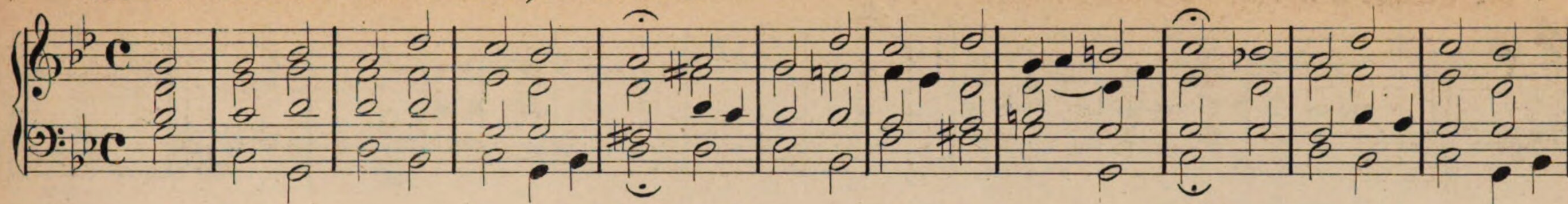


162. *Wachet auf, ruft uns die Stimme.*

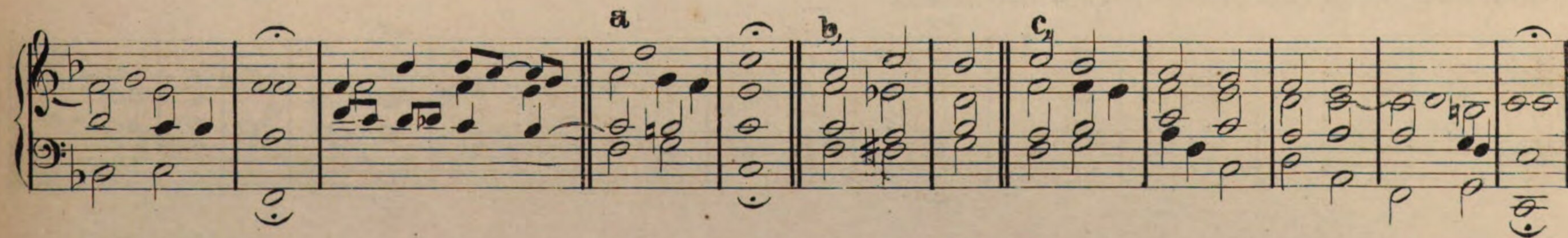
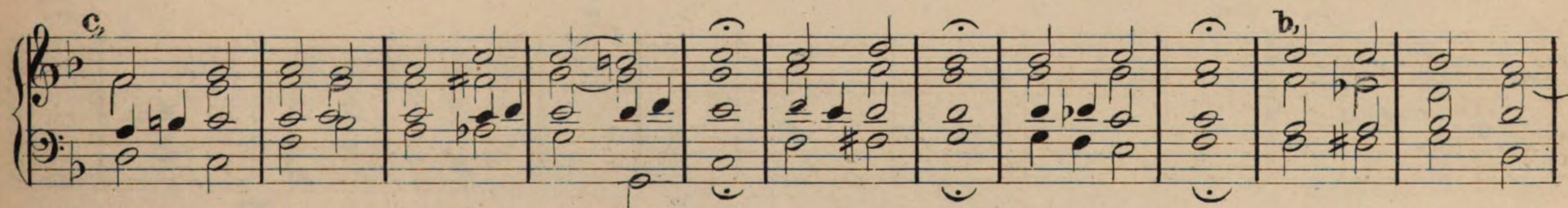
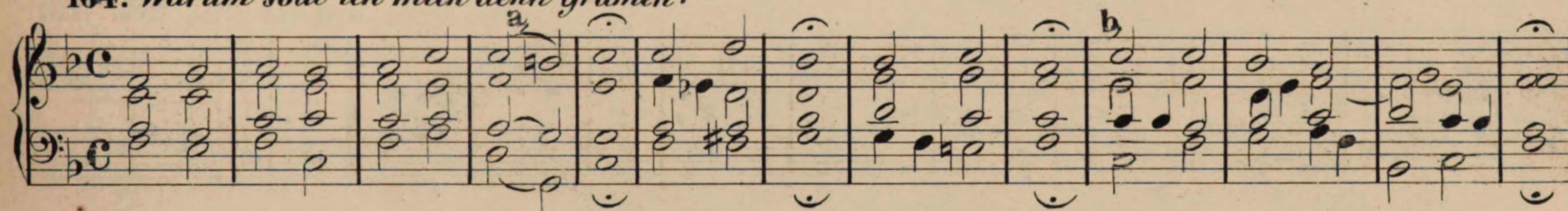
This image shows a handwritten musical score for the hymn "Wachet auf, ruft uns die Stimme." The score is written on five systems of grand staves, each with a treble and bass clef. The time signature is common time (C). The music is composed of chords and single notes, with some measures featuring accidentals (sharps and naturals). The notation is in a historical style, with some notes having stems that are not clearly defined. The paper is aged and slightly discolored.

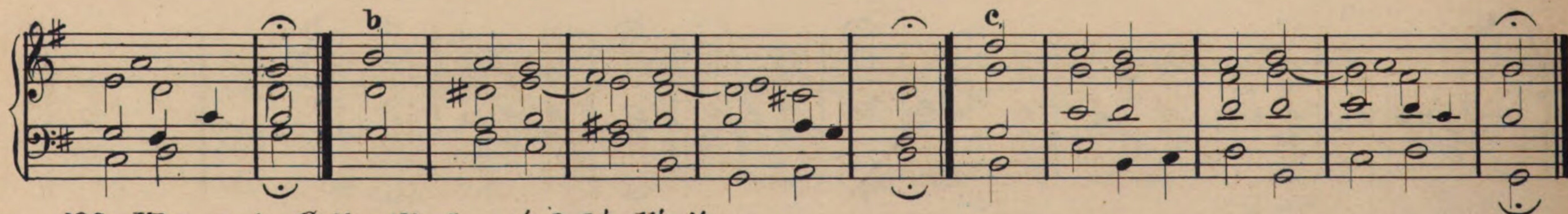
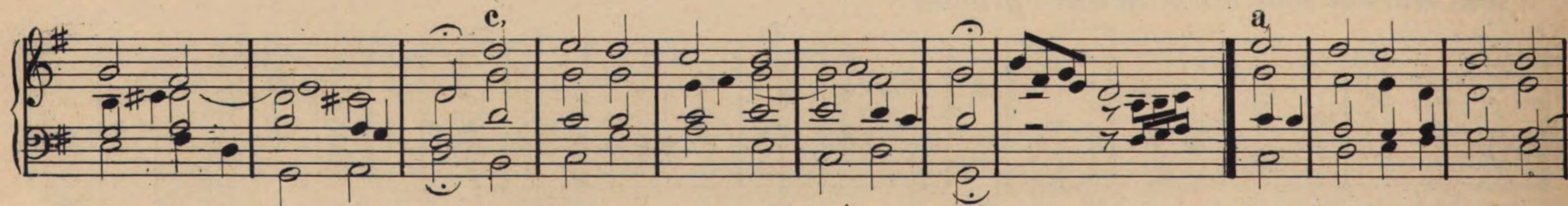
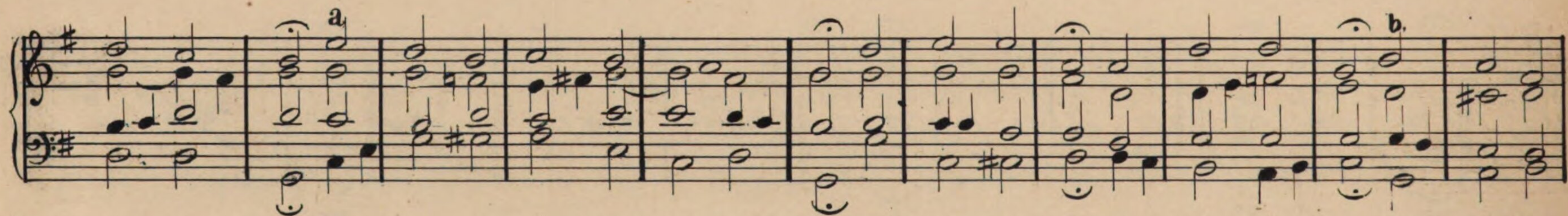
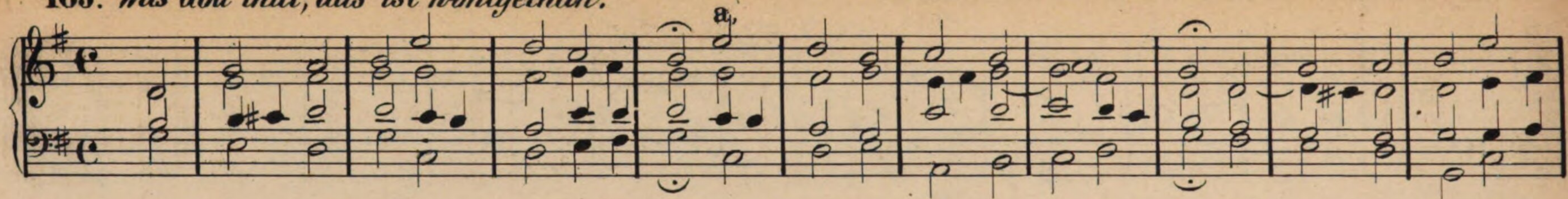
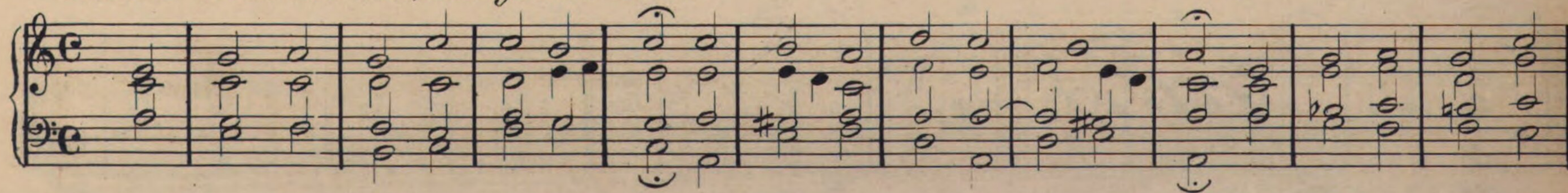
The score consists of five systems of music, each with a treble and bass clef. The time signature is common time (C). The music is composed of chords and single notes, with some measures featuring accidentals (sharps and naturals). The notation is in a historical style, with some notes having stems that are not clearly defined. The paper is aged and slightly discolored.

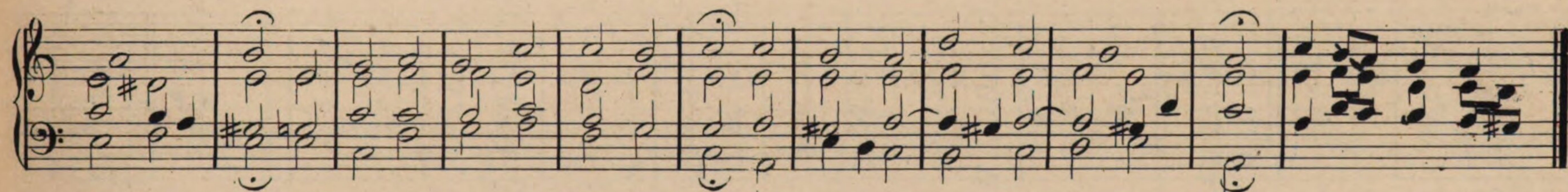
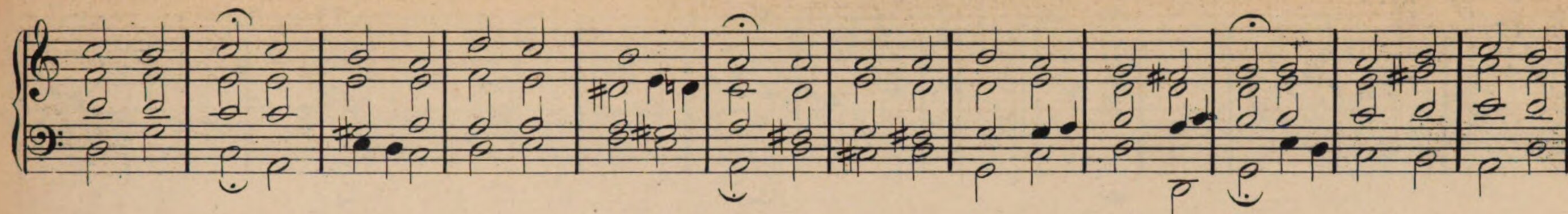
163. *Warum betrübst du dich, mein Herz.*



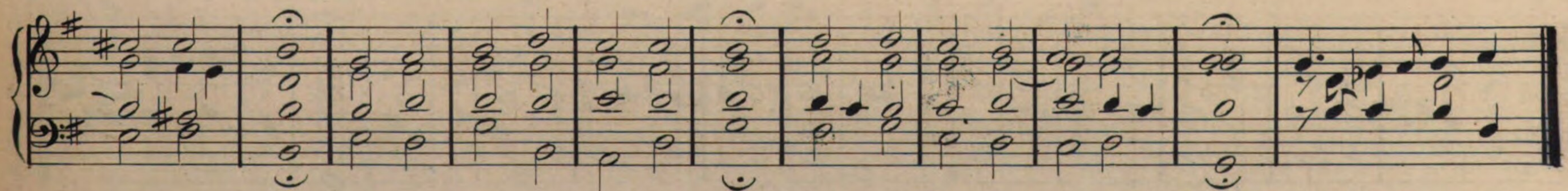
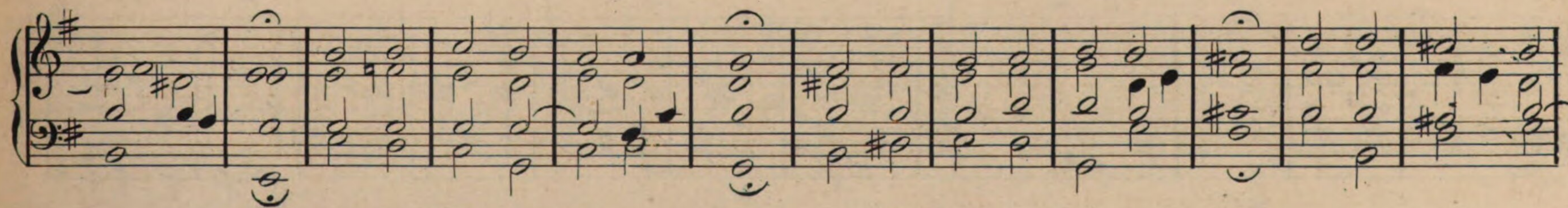
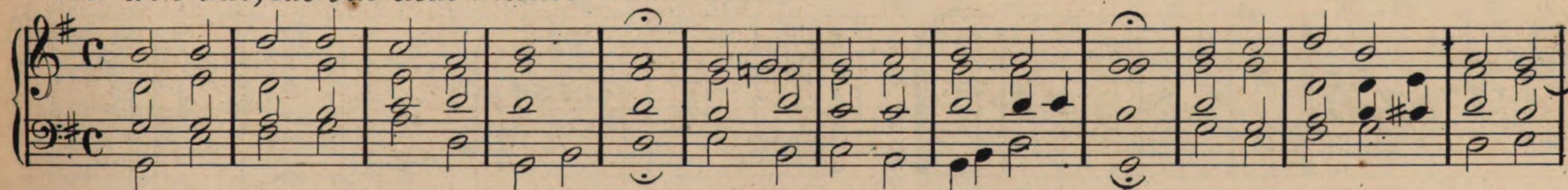
164. *Warum sollt'ich mich denn grämen?*

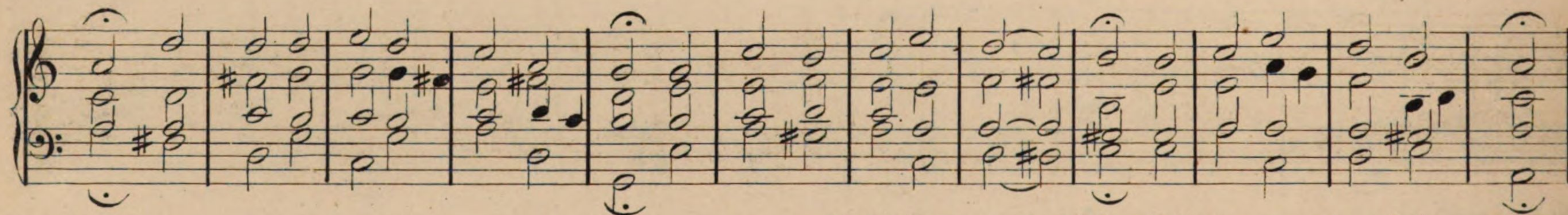
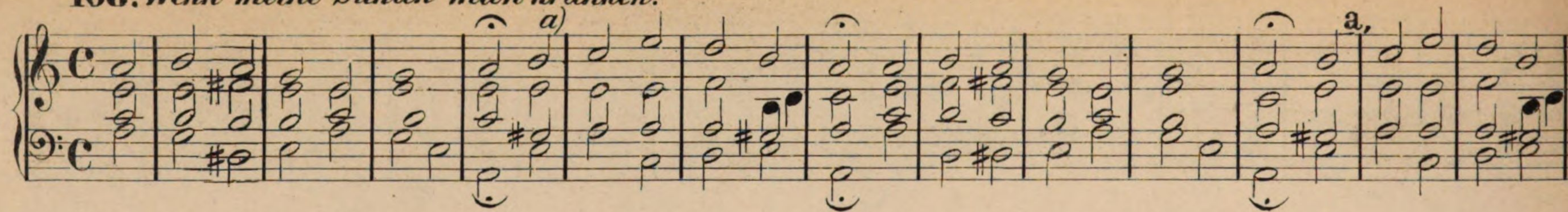
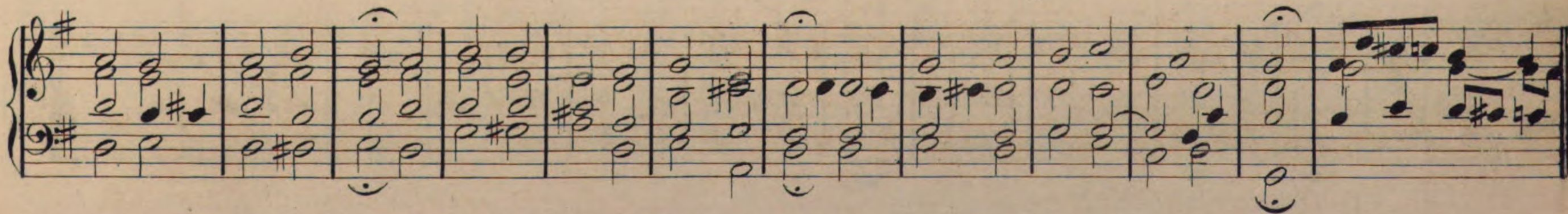
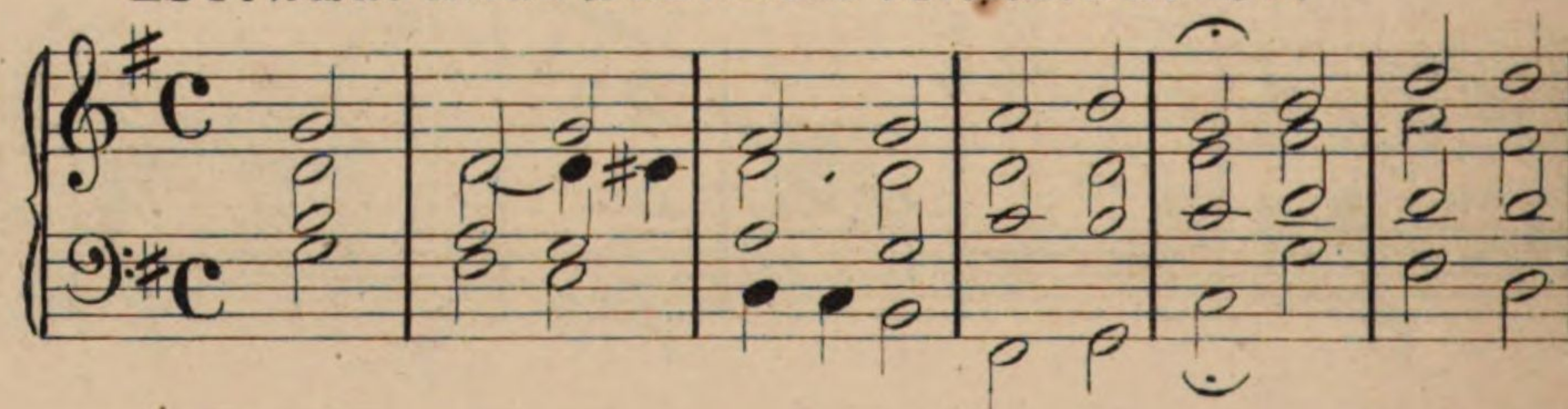


165. *Was Gott thut, das ist wohlgethan.*166. *Was mein Gott will, das g'scheh' allzeit.*

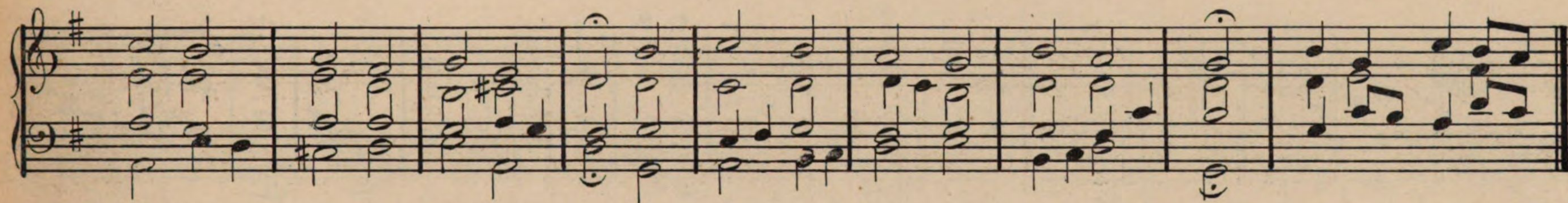
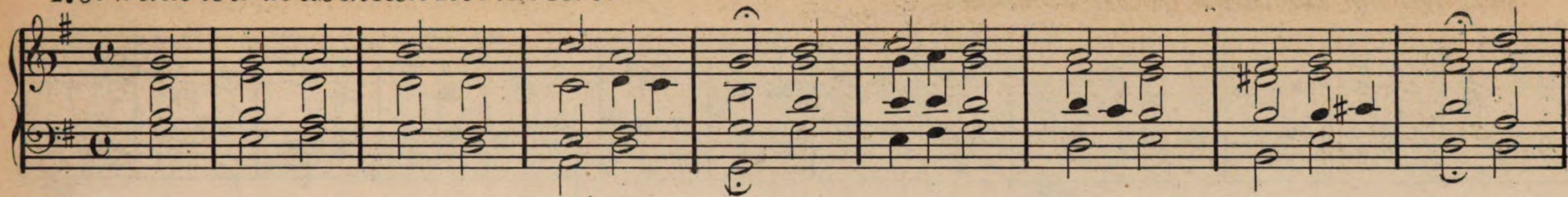


167. *Welt ade, ich bin dein müde.*

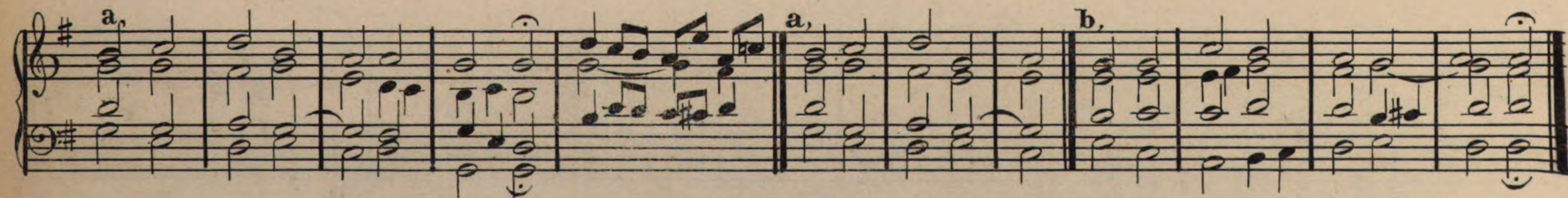
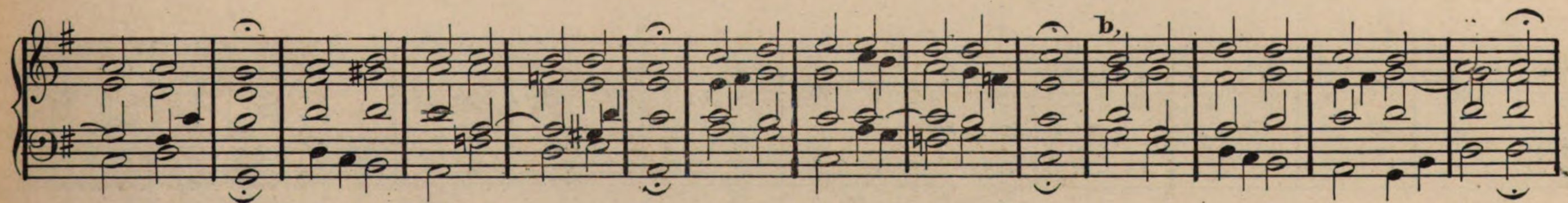
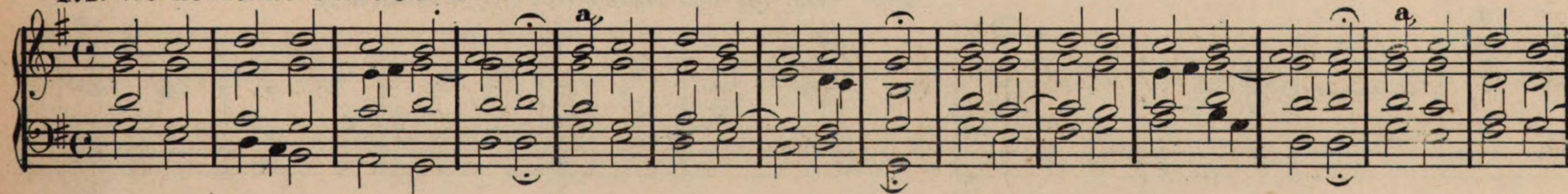


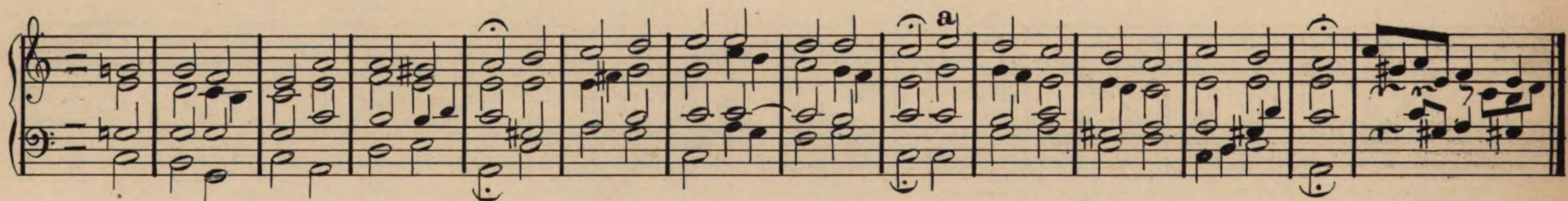
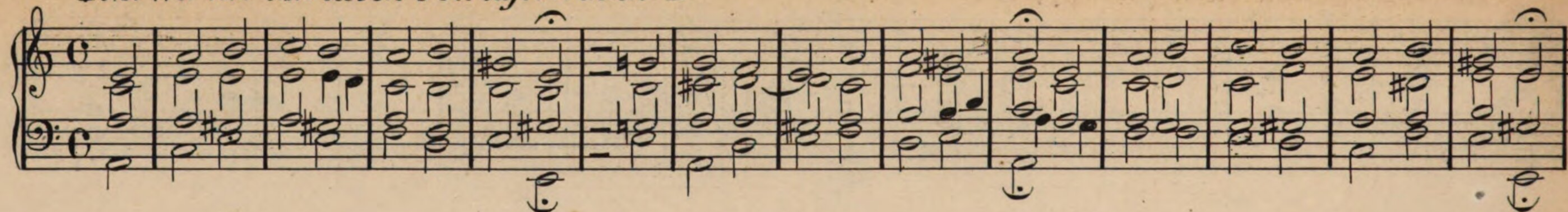
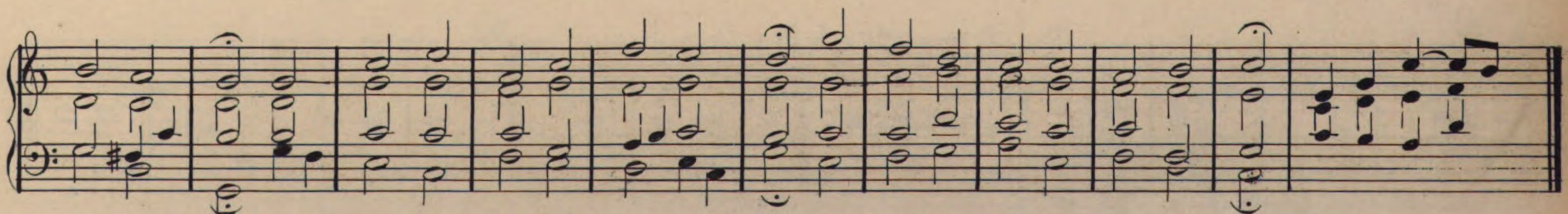
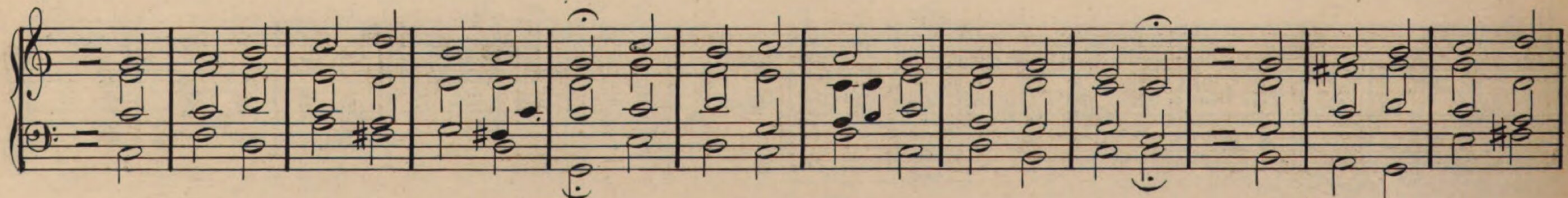
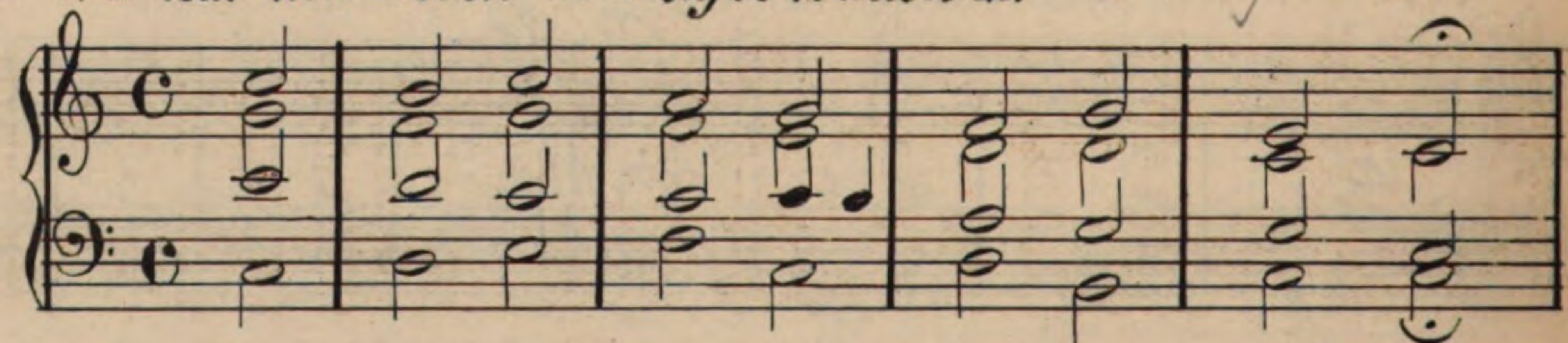
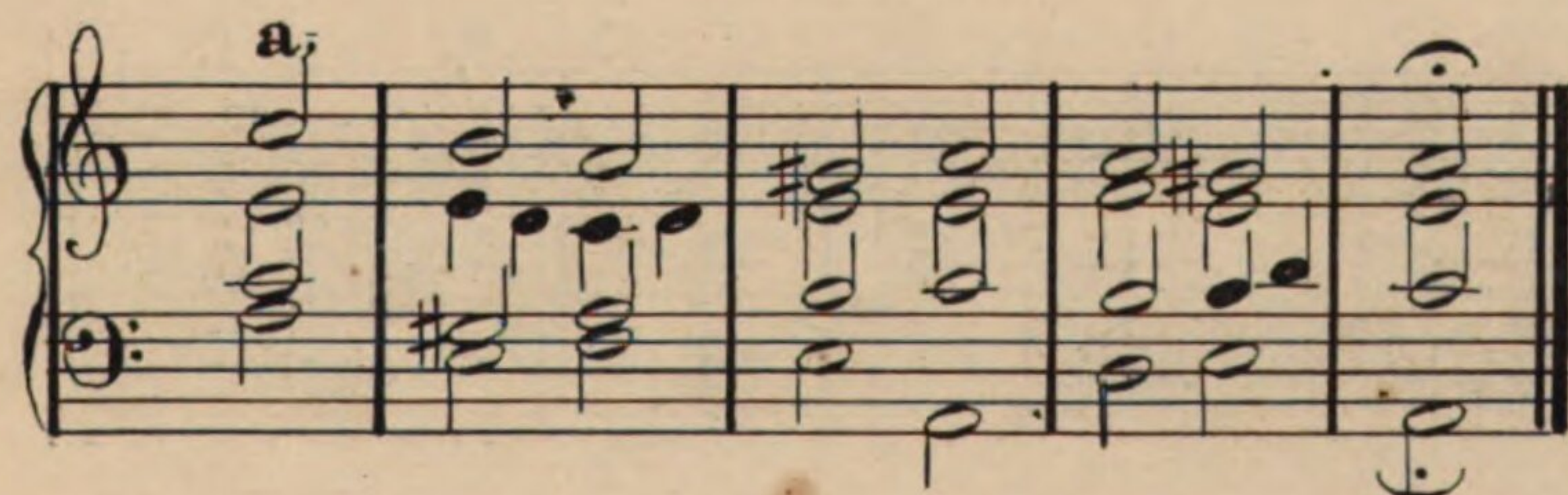
168. *Wenn meine Sündn mich kränken.*169. *Wenn mein Stündlein vorhanden ist.*

170. Wenn wir in höchsten Nöthen sein.



171. Werde munter mein Gemüthe.



172. *Wer nur den lieben Gott läßt walten. I*173. *Wer nur den lieben Gott läßt walten. II.* J. Long 1725.

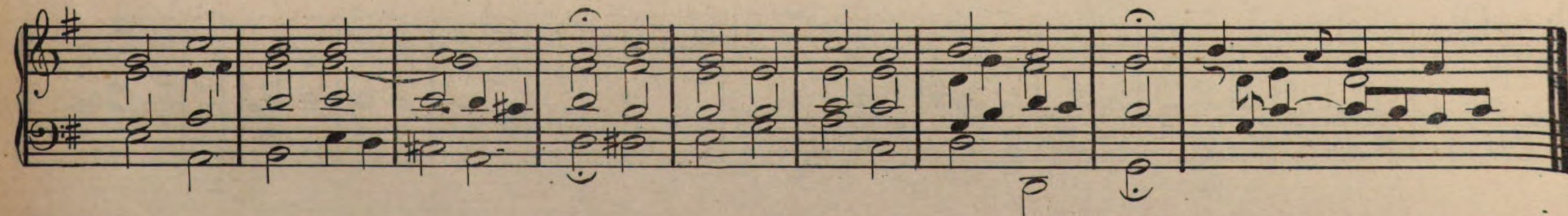
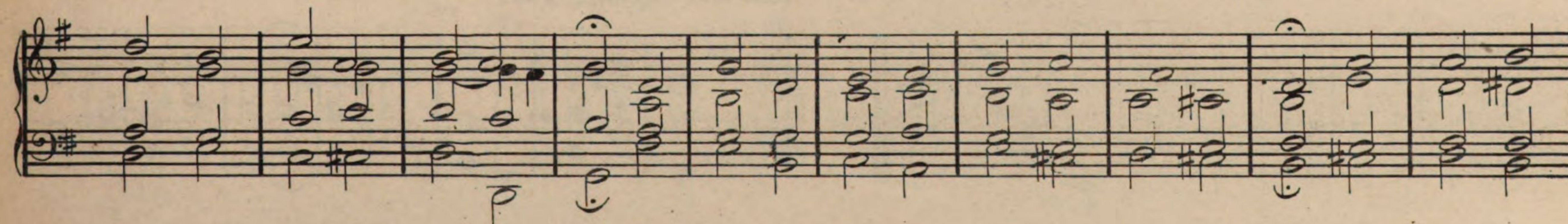
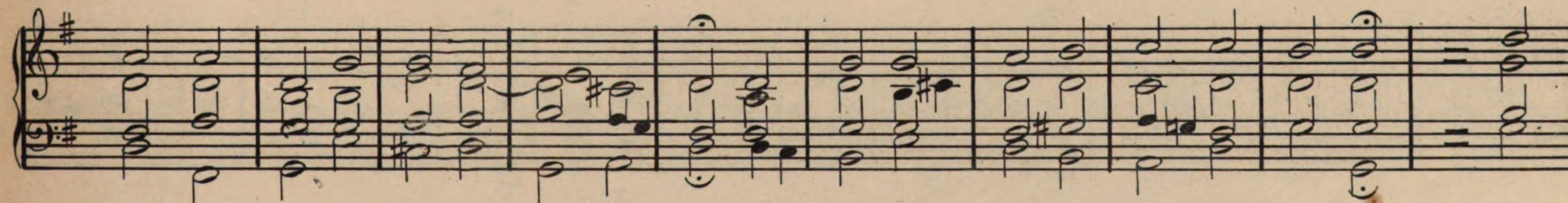
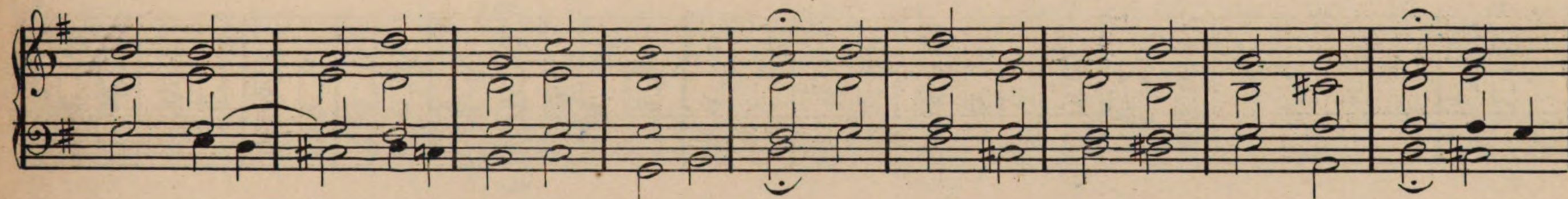
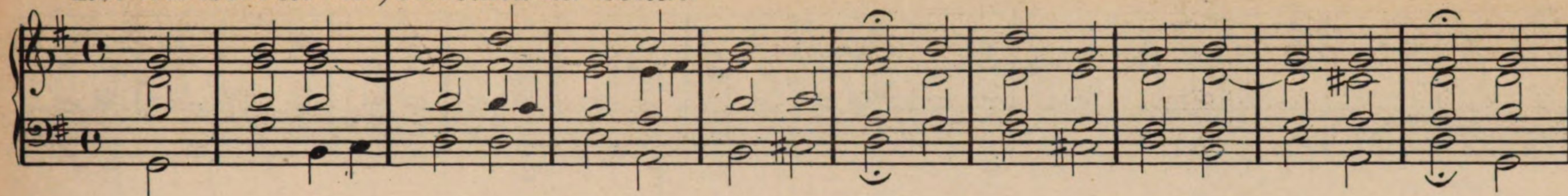
174. *Wie groß ist des Allmächtigen Güte.*

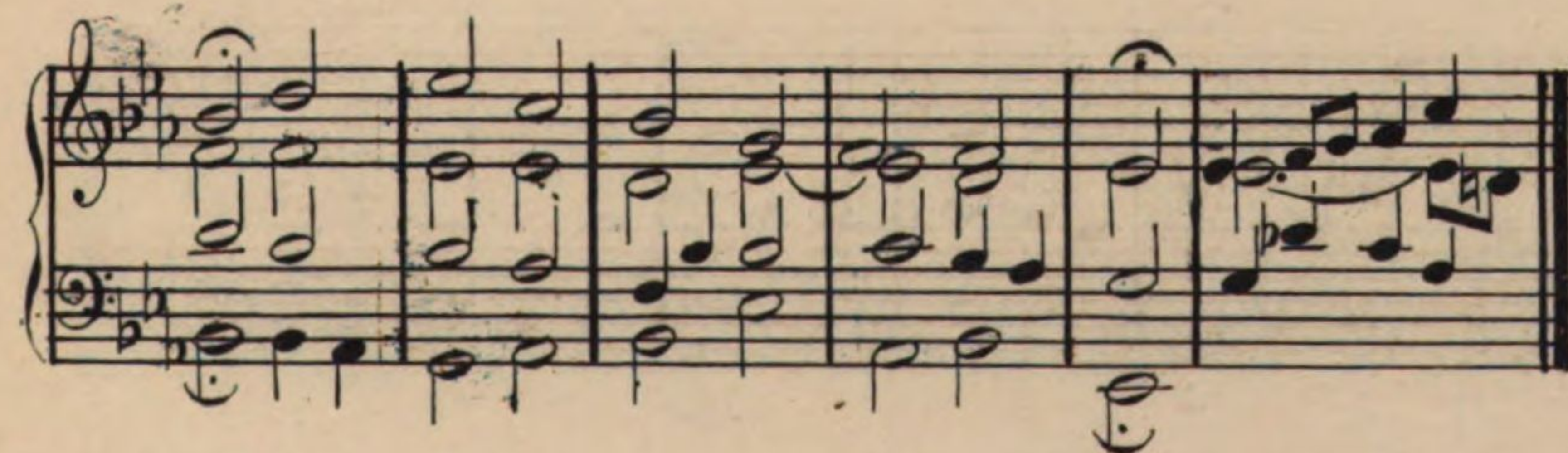
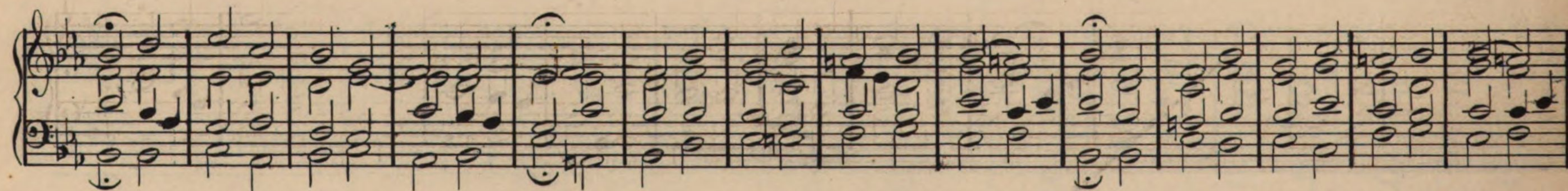
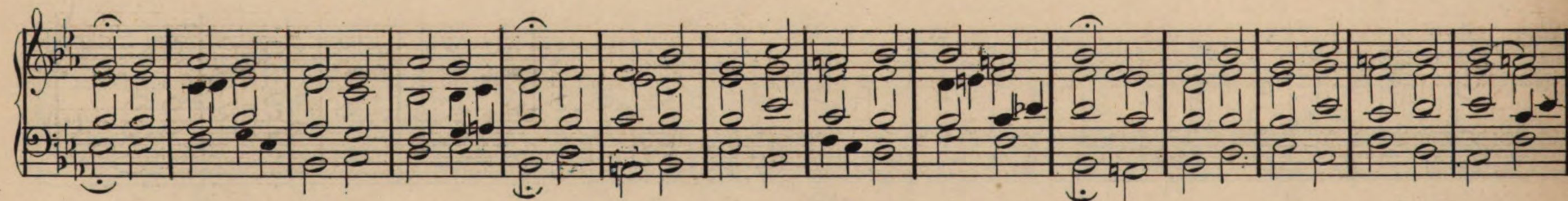
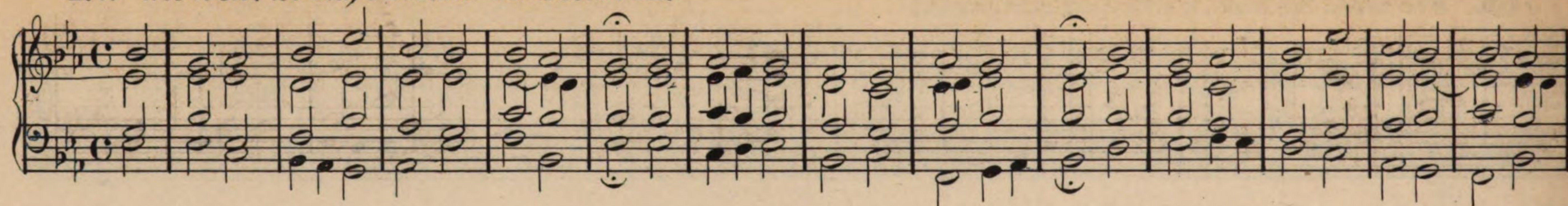
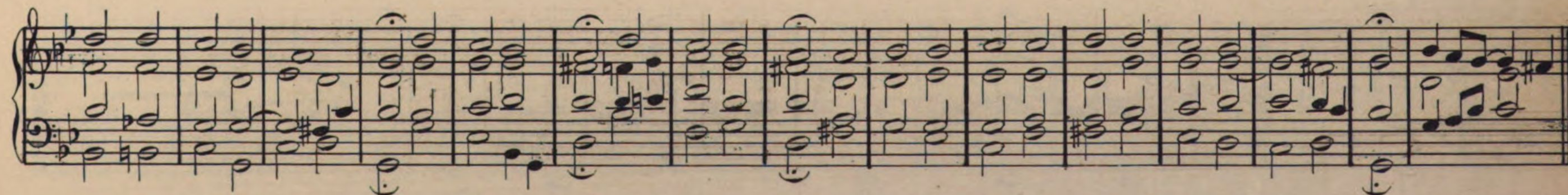
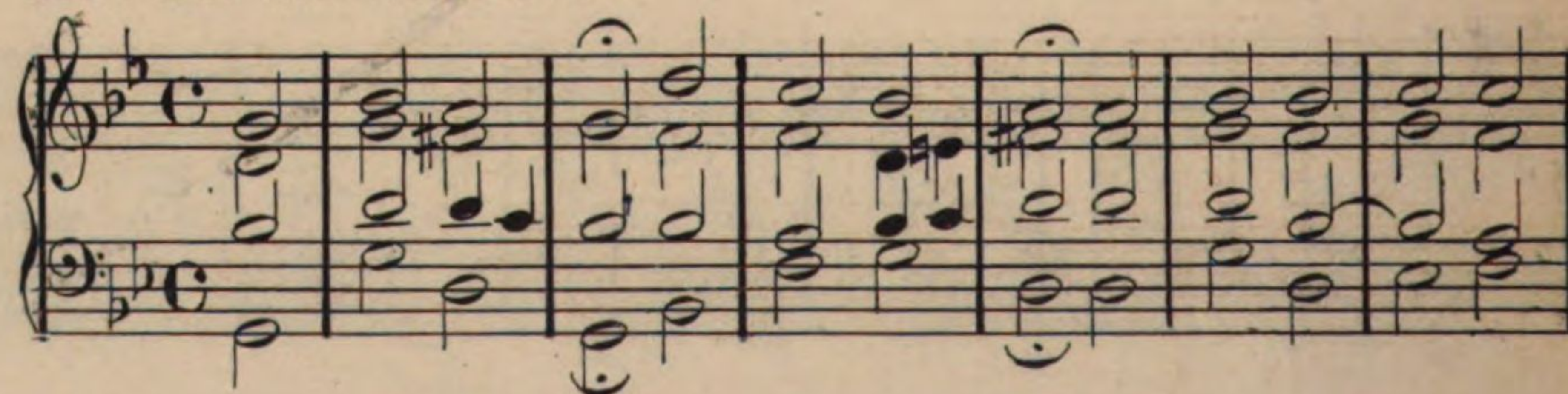
Handwritten musical score for piano, titled "174. Wie groß ist des Allmächtigen Güte." The score consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The notation is in a historical style, with some notes beamed together and some using a 'c' for common time. The piece concludes with a double bar line and repeat dots.

175. *Wie schön leuchtet der Morgenstern.*

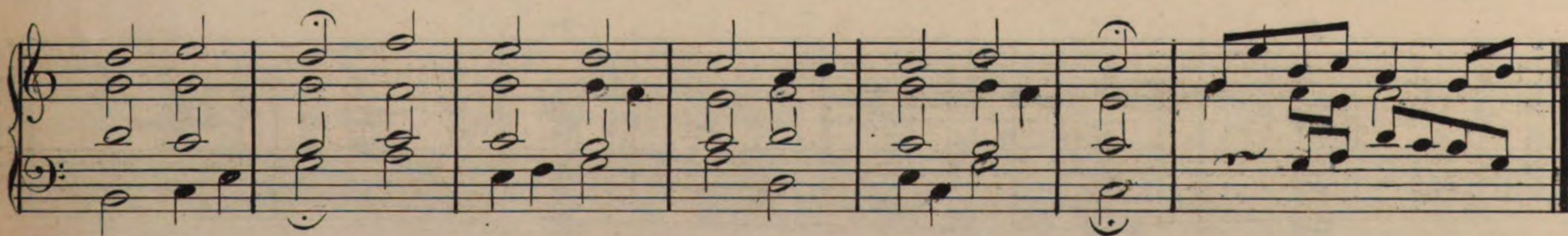
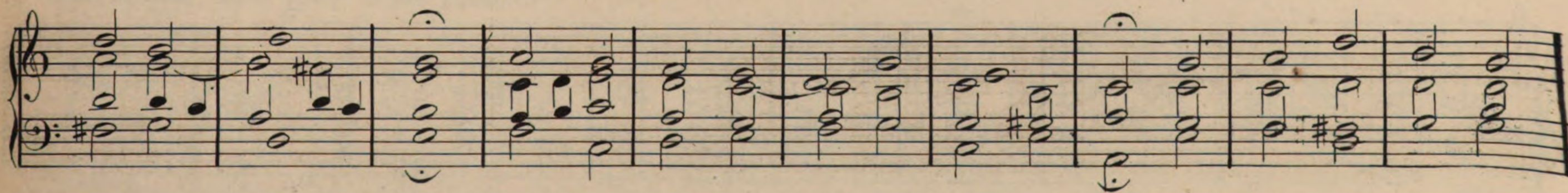
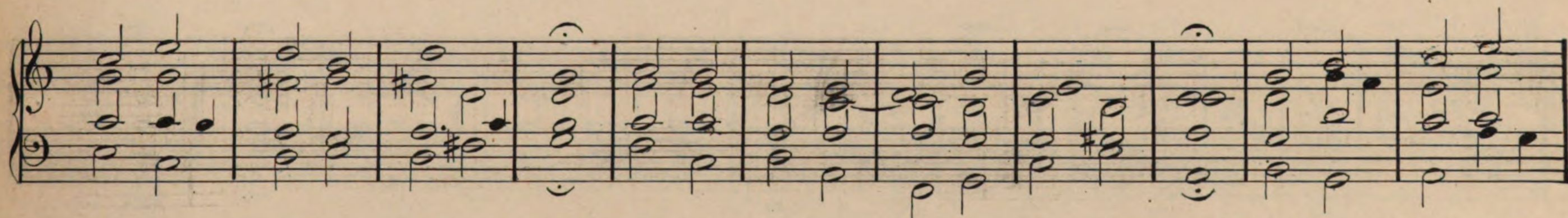
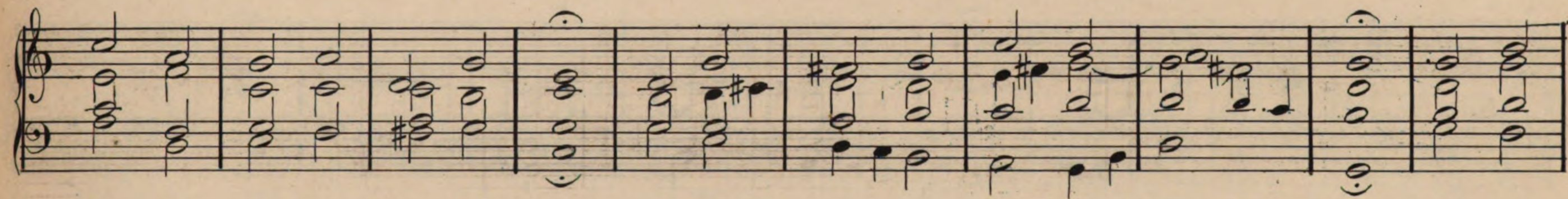
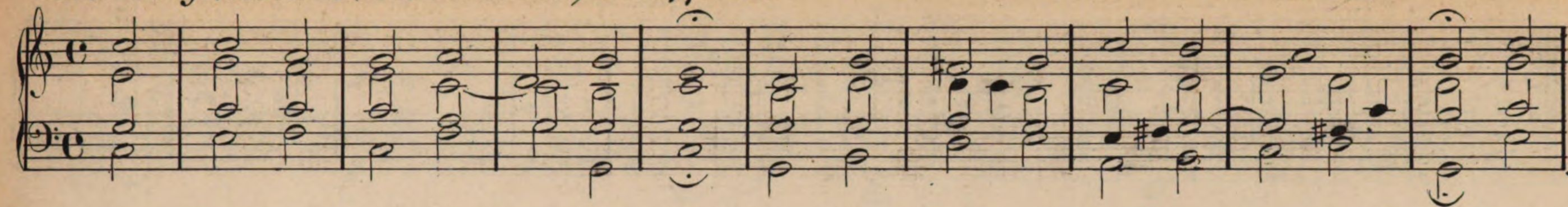
This musical score is for the hymn "Wie schön leuchtet der Morgenstern" (No. 175). It is written for piano in G major (one sharp) and 4/4 time. The score consists of five systems, each with a grand staff (treble and bass clef). The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and moving lines. The first four systems each contain eight measures, while the fifth system contains six measures followed by a double bar line. The notation includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and phrasing slurs. The paper shows signs of age, including slight discoloration and some minor staining.

176. *Wie wohl ist mir, o Freund der Seelen.*

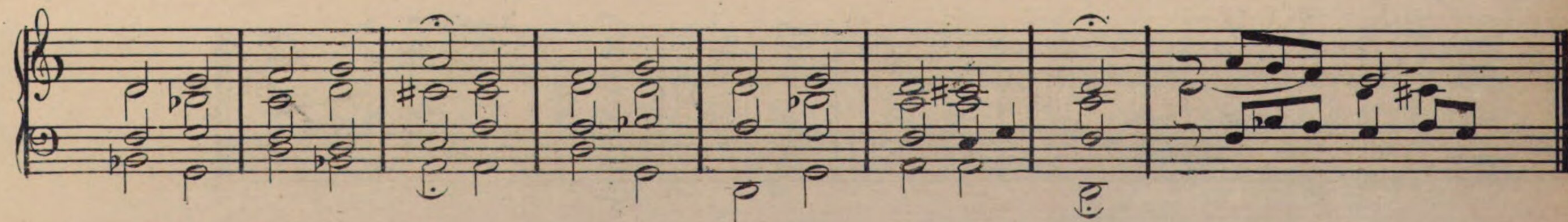
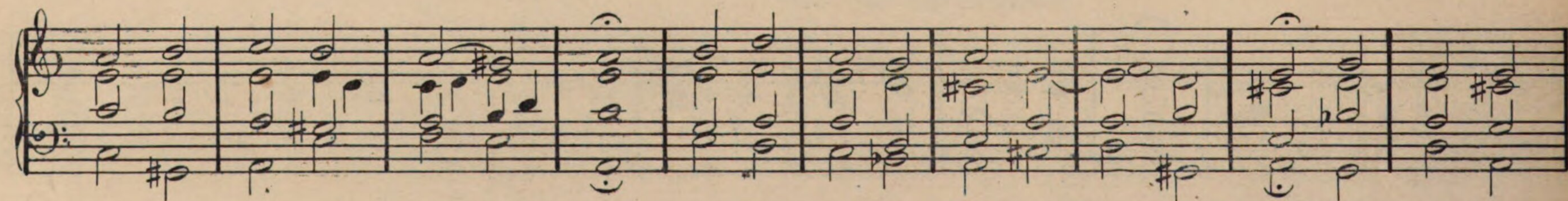
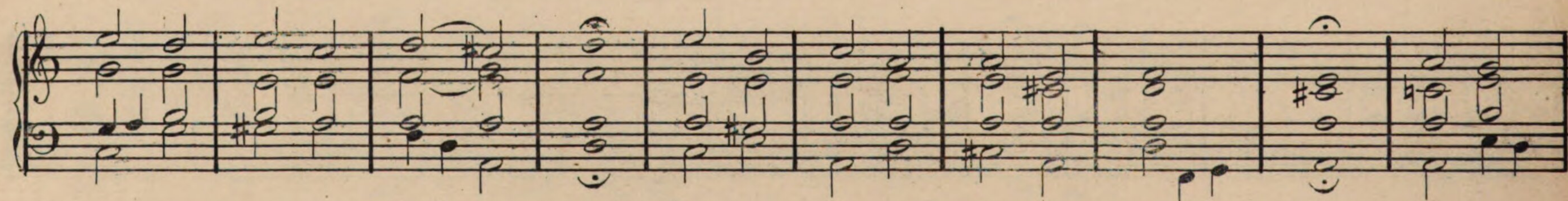
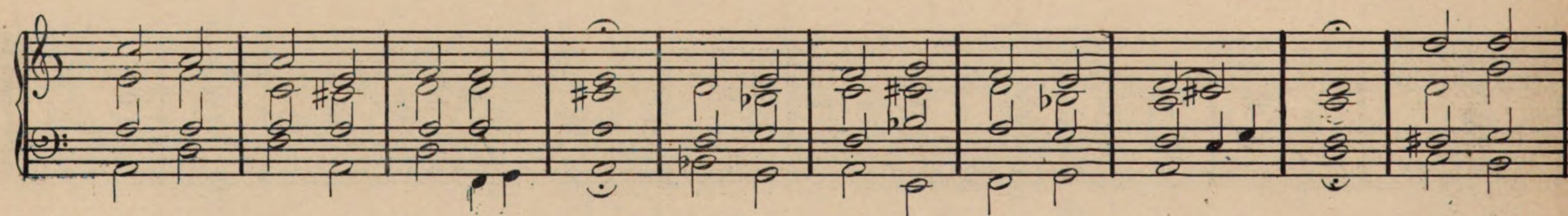
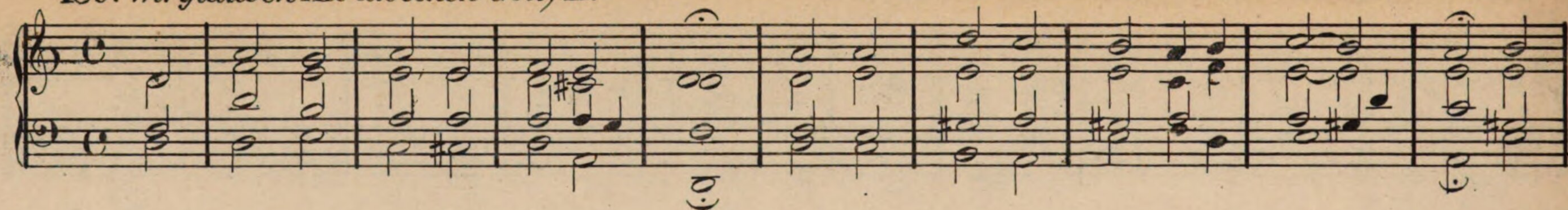


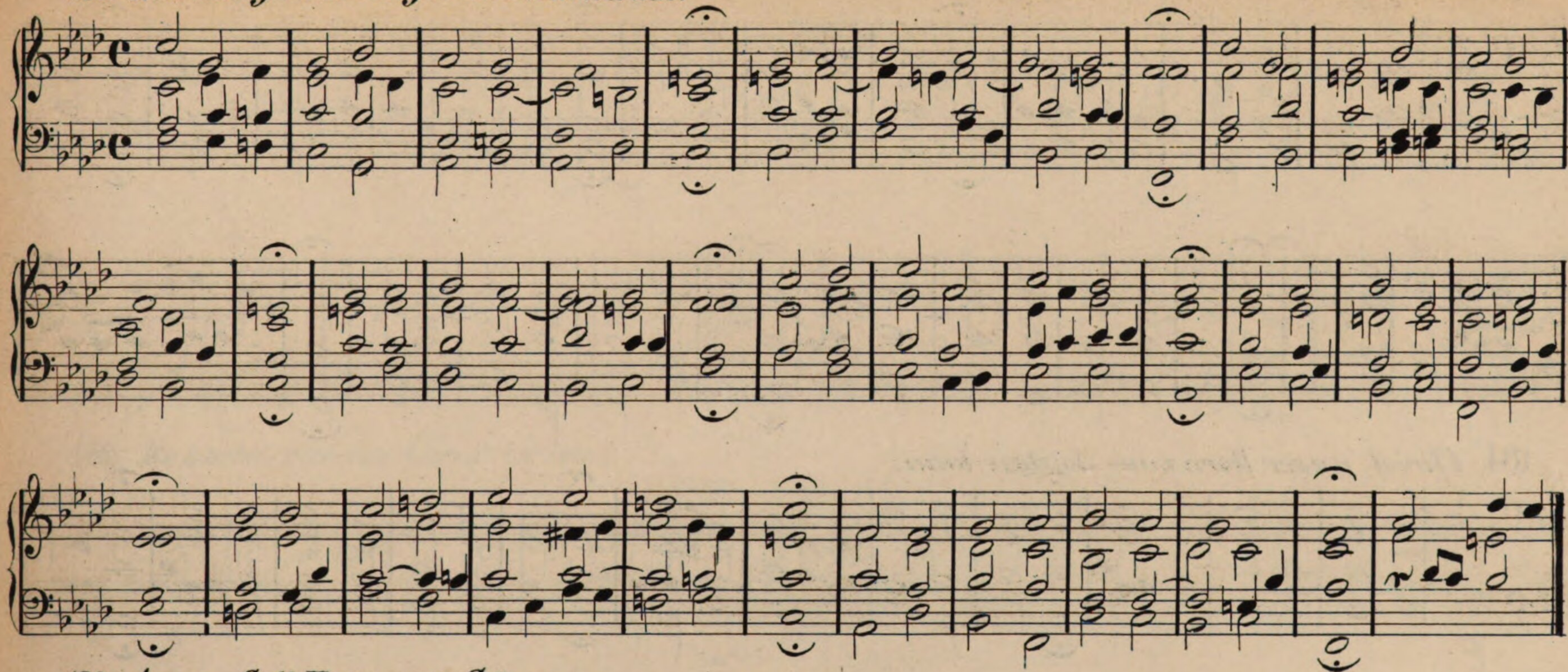
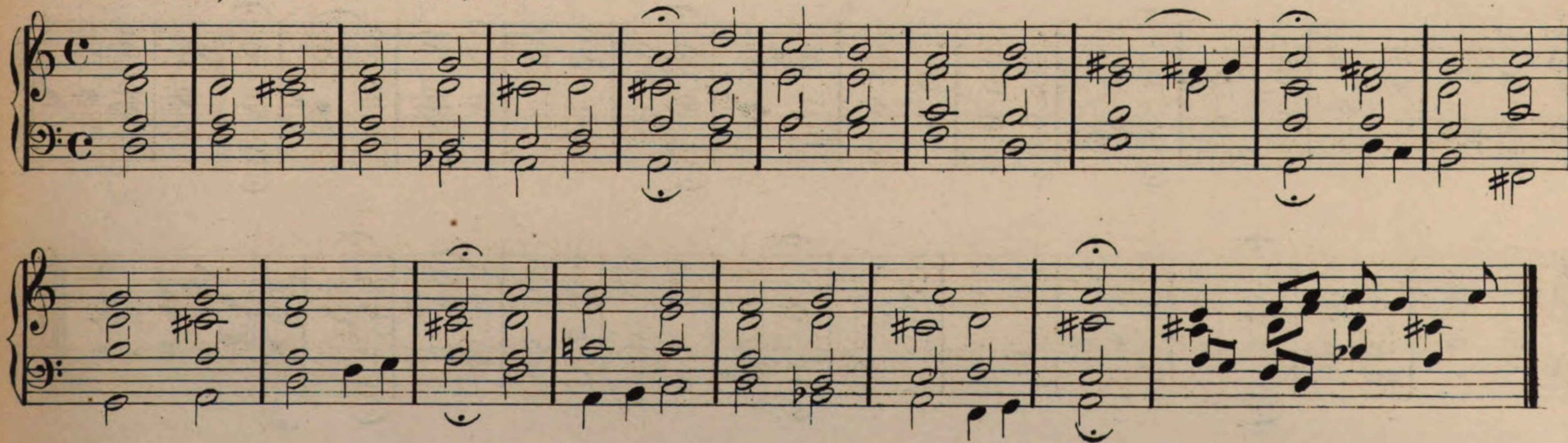
177. *Wie wohl ist mir, o Freund der Seelen. II.*178. *Wir Christenleut'.*

179. *Wir glauben All' an einen Gott, Schöpfer. I.*



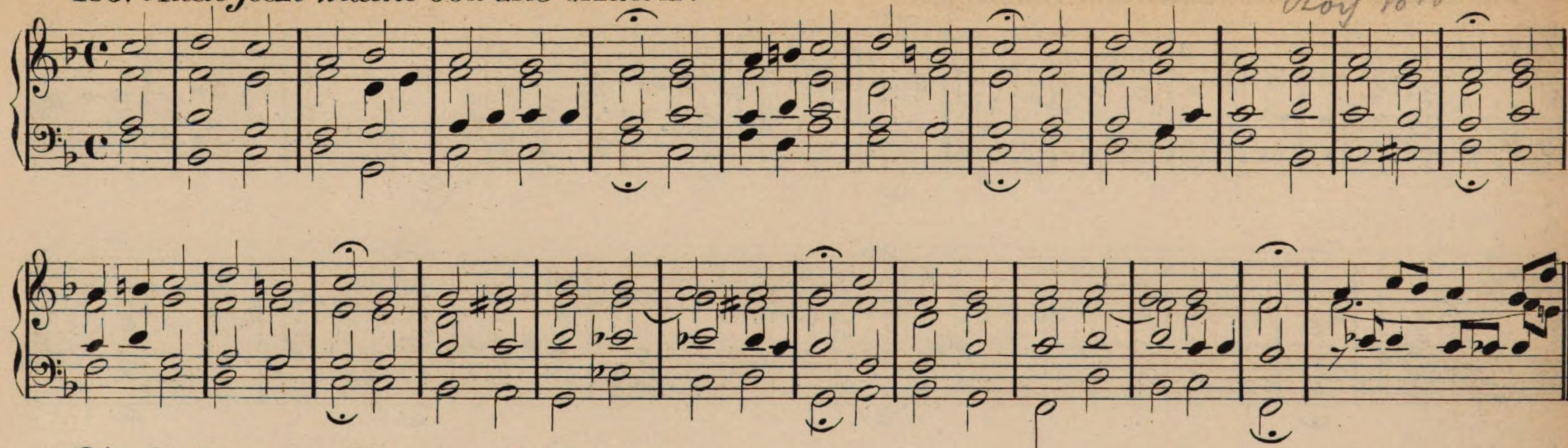
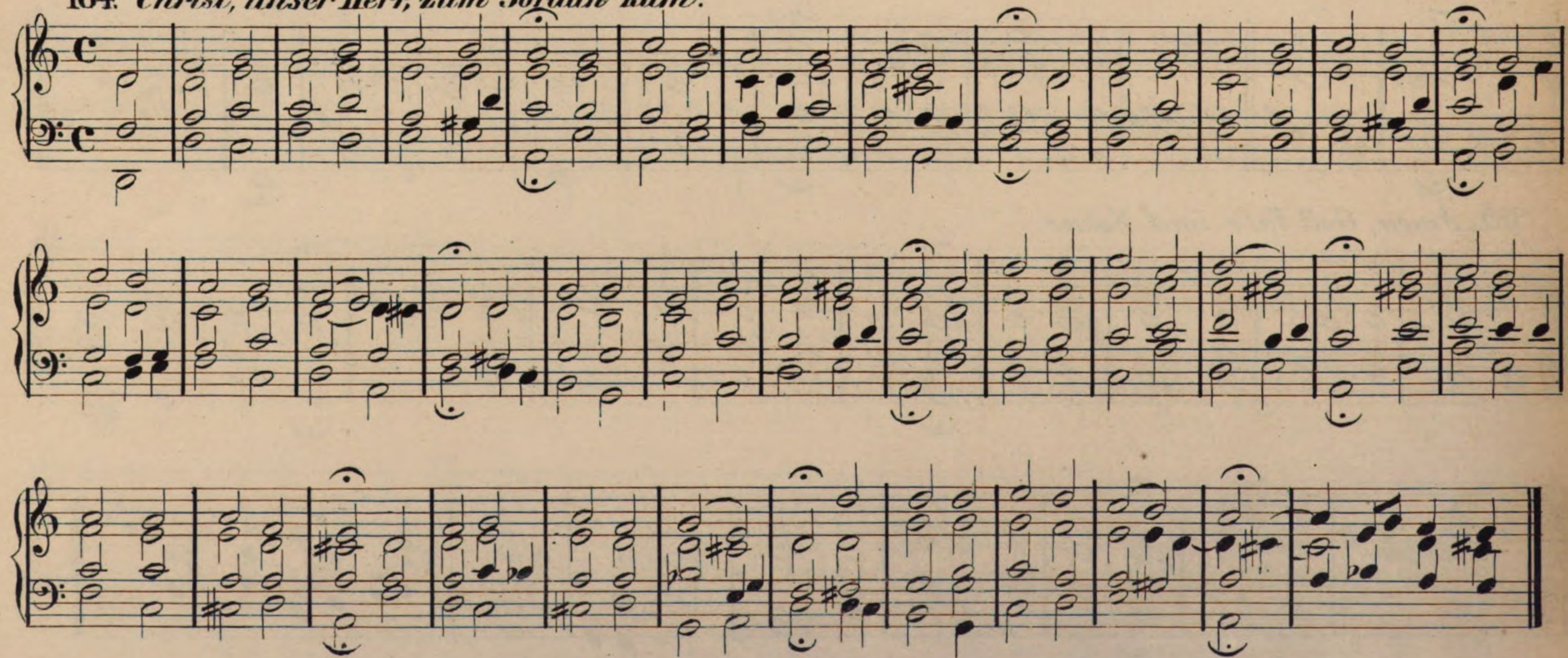
180. *Wir glauben All' an einen Gott, II.*



181. *Zion klagt mit Angst und Schmerzen.*182. *Amen, Gott Vat'r und Sohne.*

183. *Auch jetzt macht Gott uns offenbar.*

Kory 1816

184. *Christ, unser Herr, zum Jordan kam.*

185. *Da Jesus an dem Kreuze starb.*

Two systems of musical notation for hymn 185. Each system consists of a grand staff with a treble and bass clef. The time signature is common time (C). The music is written in a style typical of 18th or 19th-century hymnals, with many beamed eighth and sixteenth notes. The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line.

186. *Es kostet viel ein Christ zu sein.*

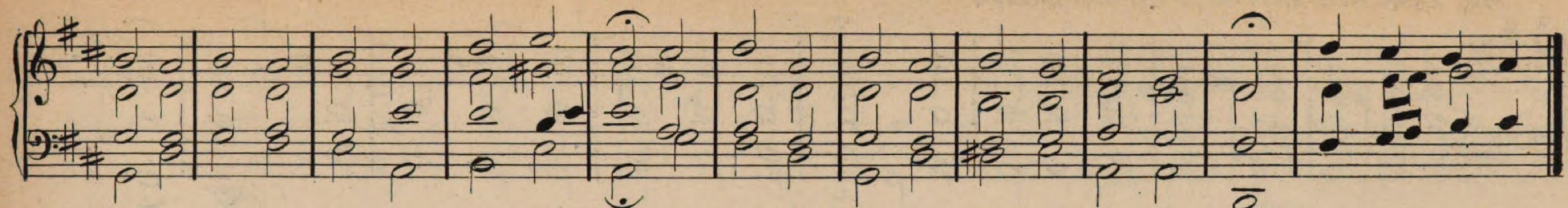
Three systems of musical notation for hymn 186. Each system consists of a grand staff with a treble and bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The music is written in a style typical of 18th or 19th-century hymnals, with many beamed eighth and sixteenth notes. The first system contains 12 measures, the second system contains 12 measures, and the third system contains 12 measures, ending with a double bar line.

187. *Fahre fort.*

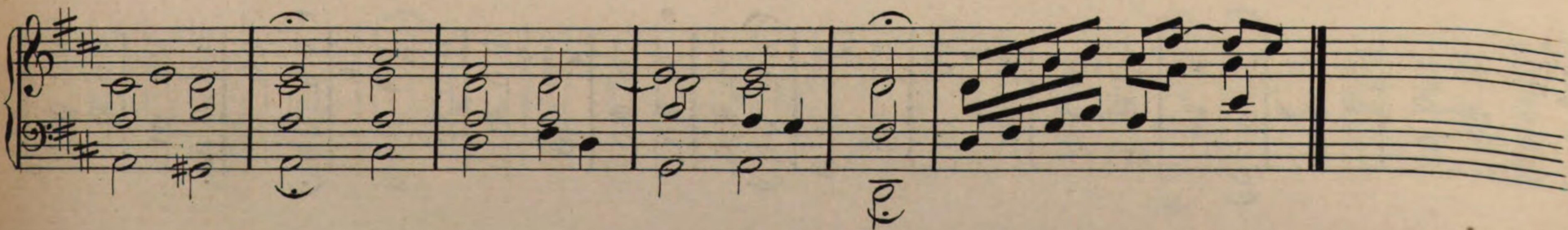
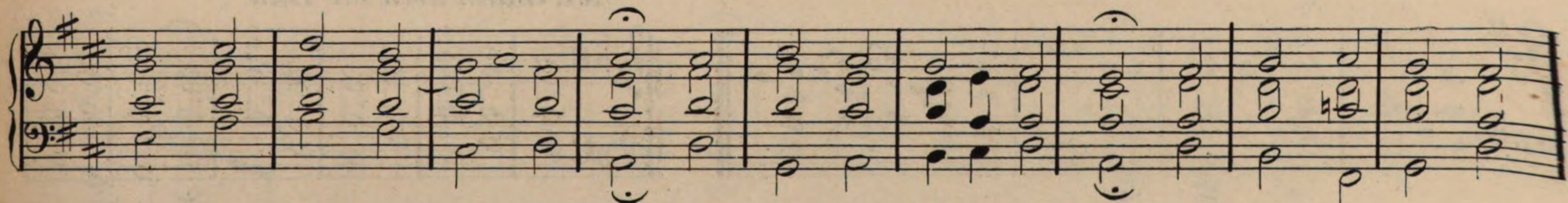
Exercise 187, 'Fahre fort.', is a piano piece in common time (C). It consists of three systems of music. The first system has 12 measures, the second has 12 measures, and the third has 8 measures, ending with a double bar line. The music is written for piano with a treble and bass clef. It features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and phrasing marks throughout the piece.

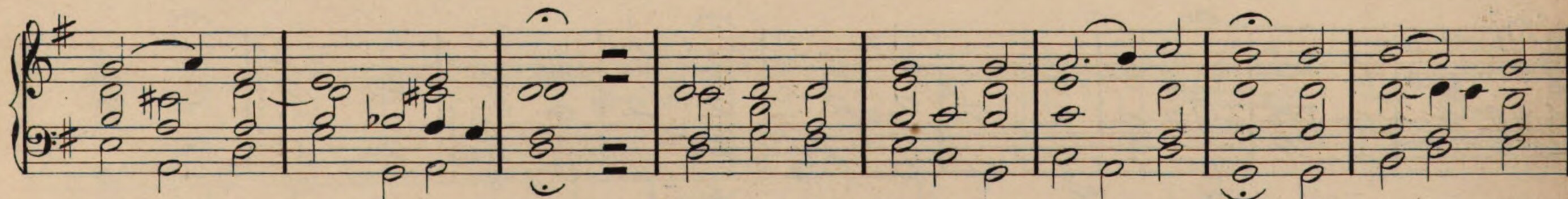
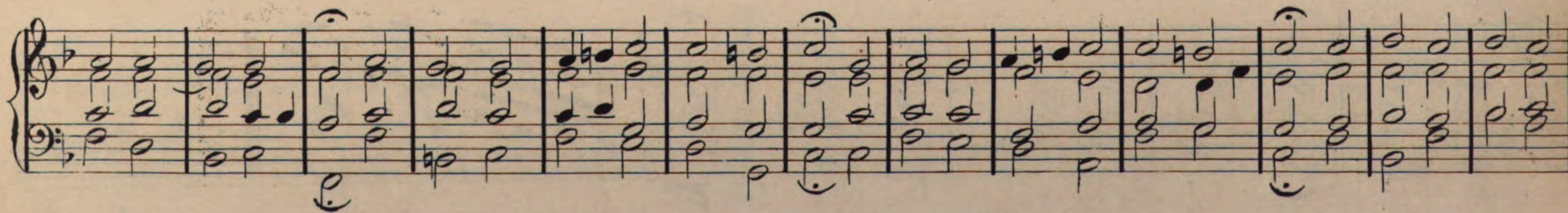
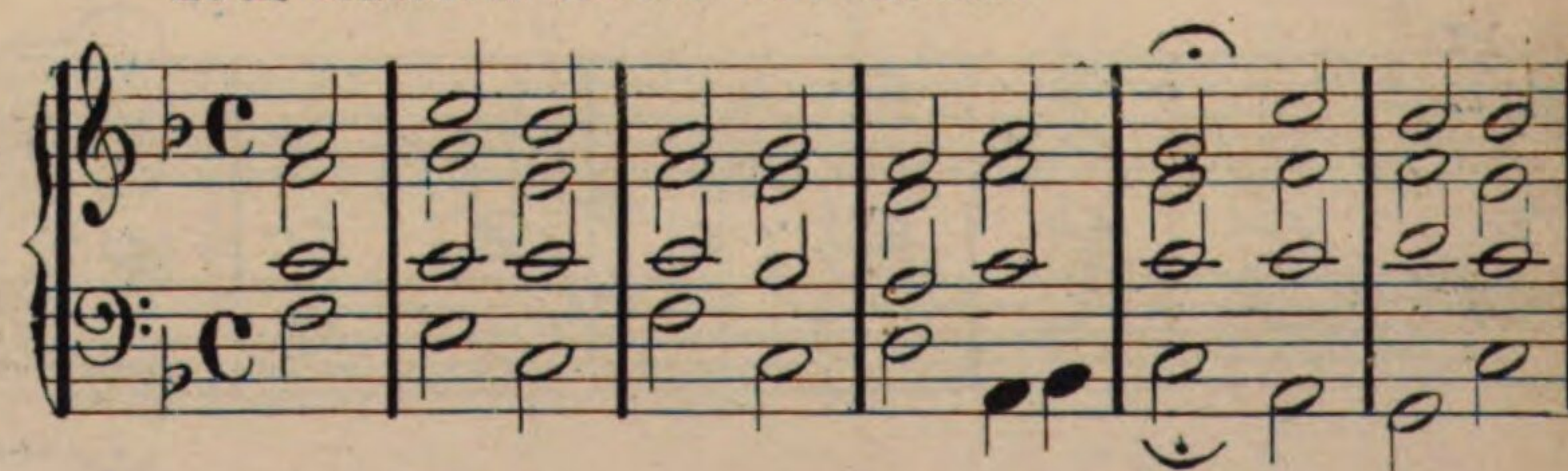
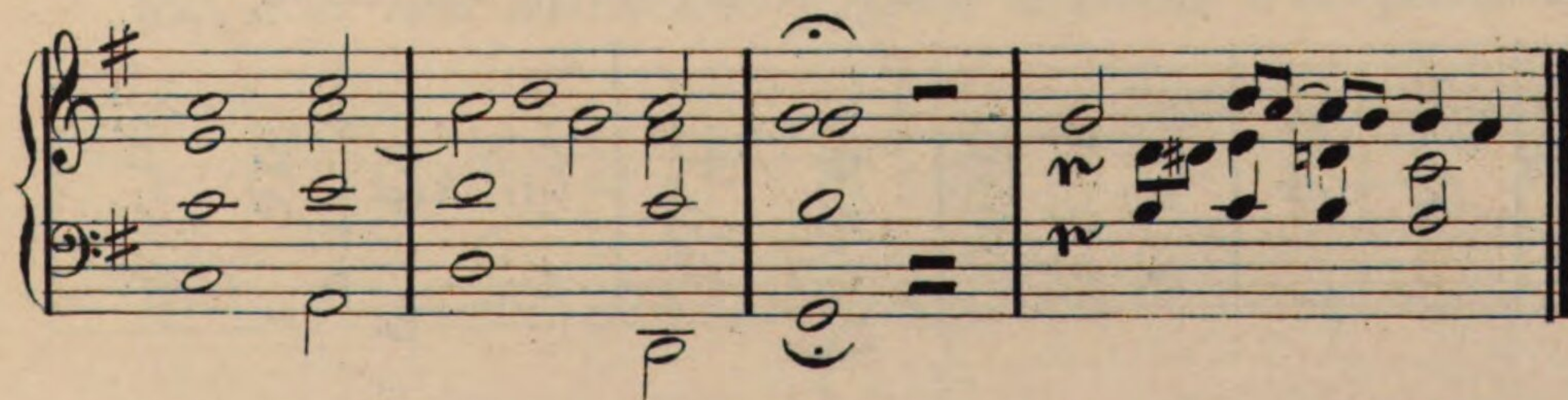
188. *Herr lehr' mich thun nach deinem Wohlgefallen.*

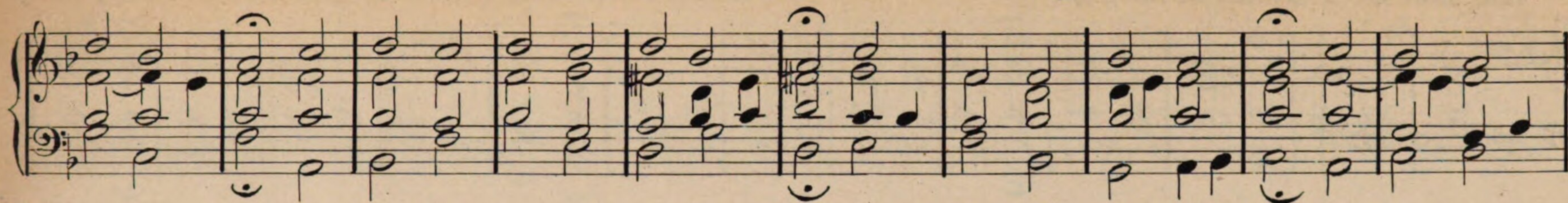
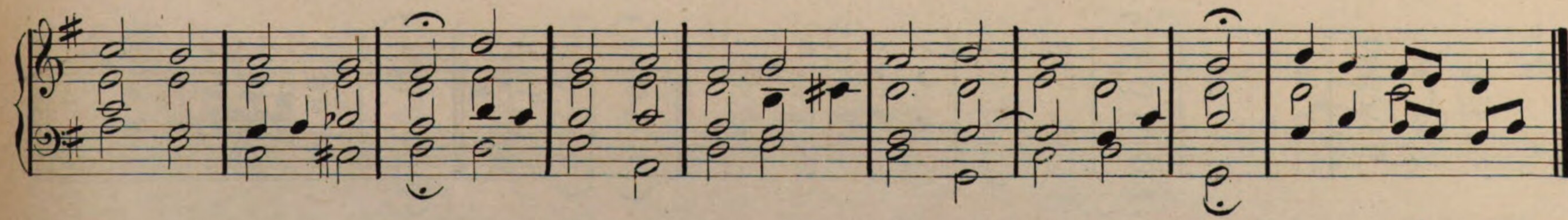
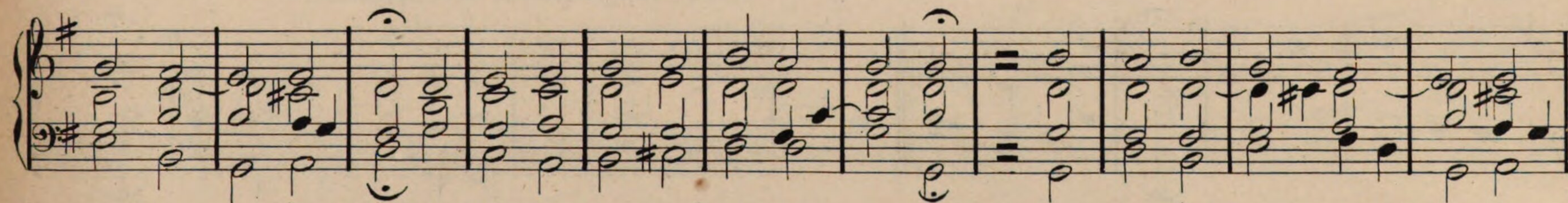
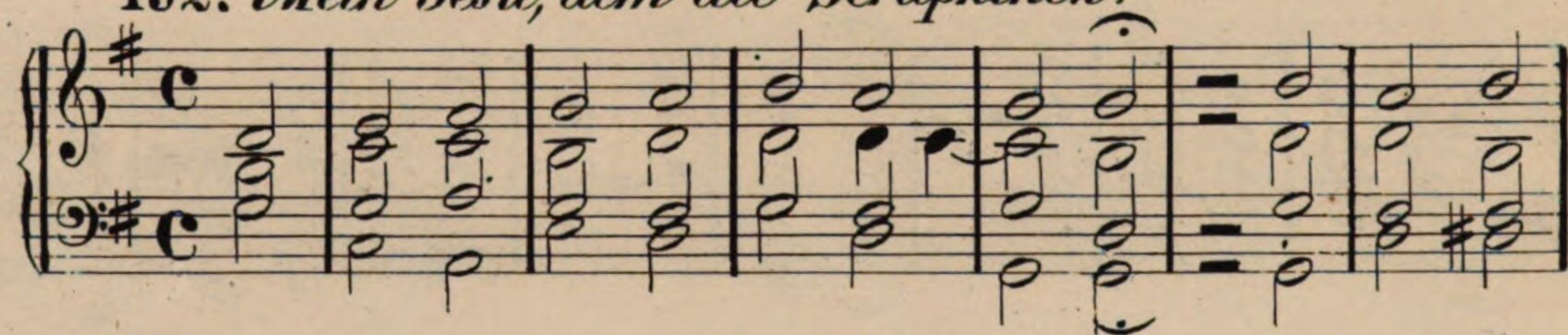
Exercise 188, 'Herr lehr' mich thun nach deinem Wohlgefallen.', is a piano piece in common time (C). It consists of two systems of music. The first system has 12 measures, and the second has 12 measures. The music is written for piano with a treble and bass clef. It features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and phrasing marks throughout the piece. Above the first system, there are handwritten notes: '11 10 10 11 10 10' and 'Finis II'.

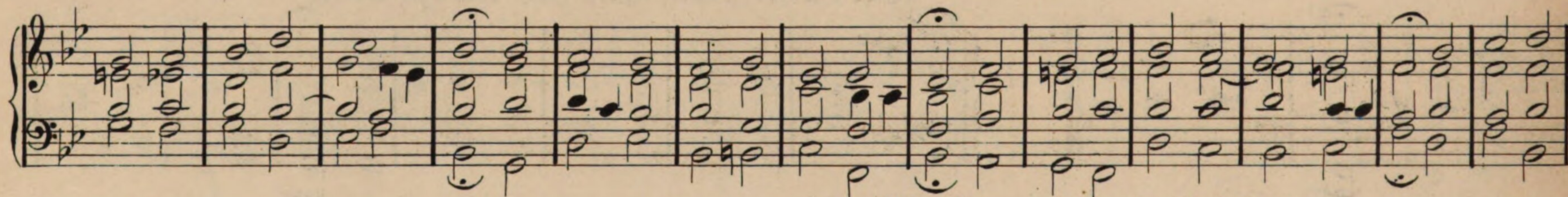
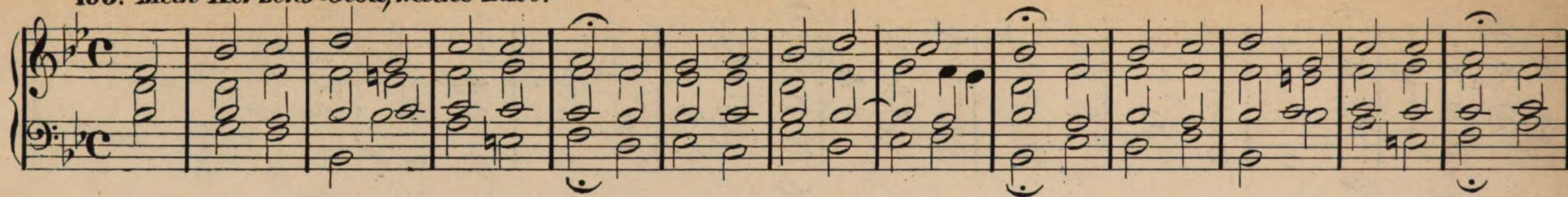
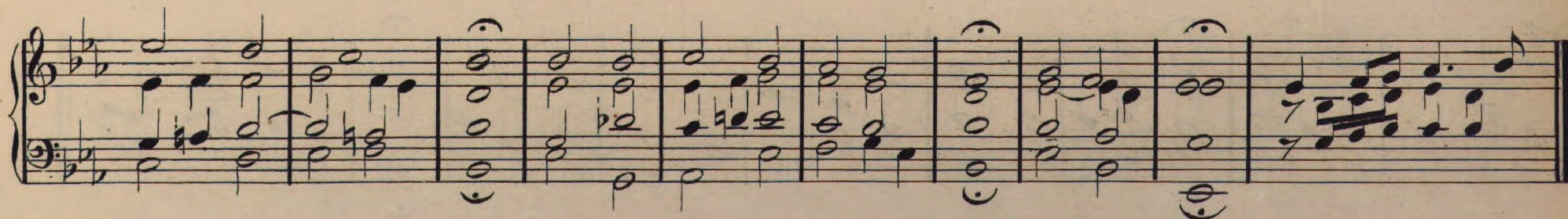
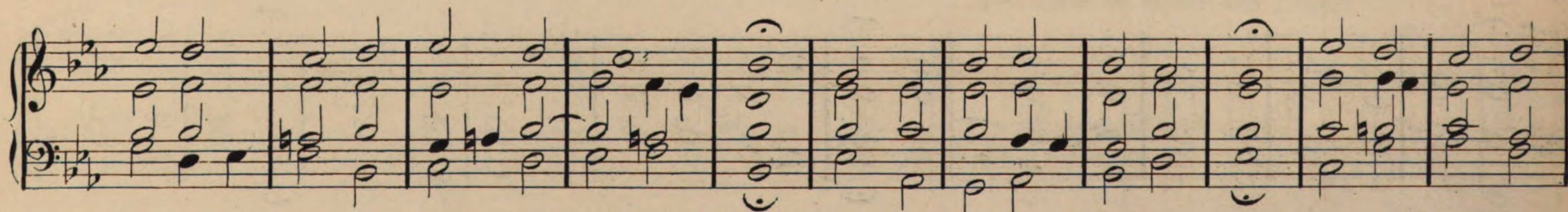
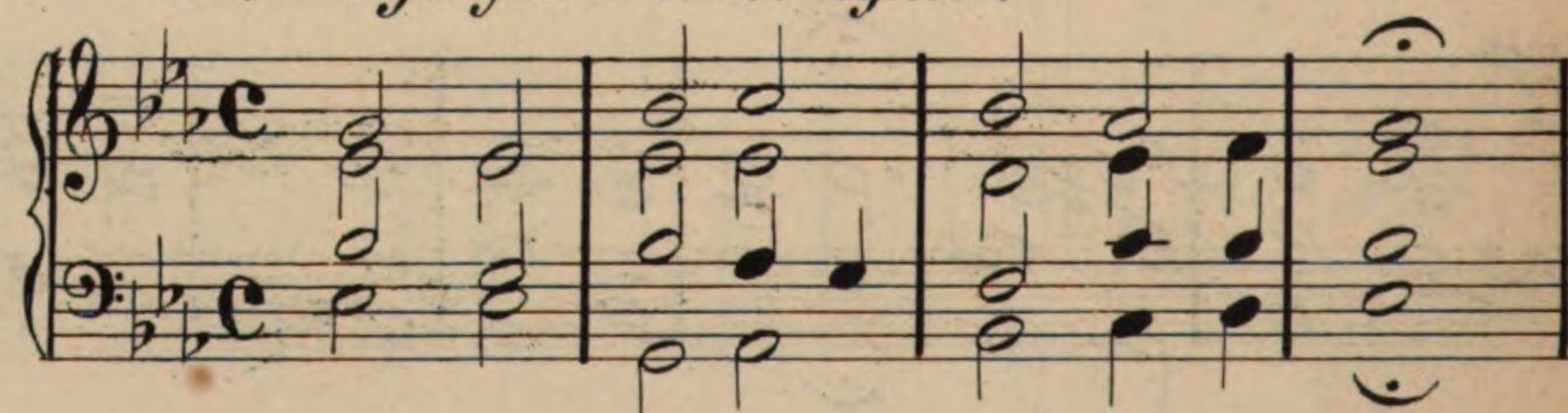


189. *Jerusalem, du hochgebaute Stadt.*



190. *Lobe den Herren, o meine Seele.*191. *Macht hoch die Thür*

192. *Mein Jesu, dem die Seraphinen.*

193. *Mein Herzens-Jesu, meine Lust.*194. *Morgenglanz der Ewigkeit.*

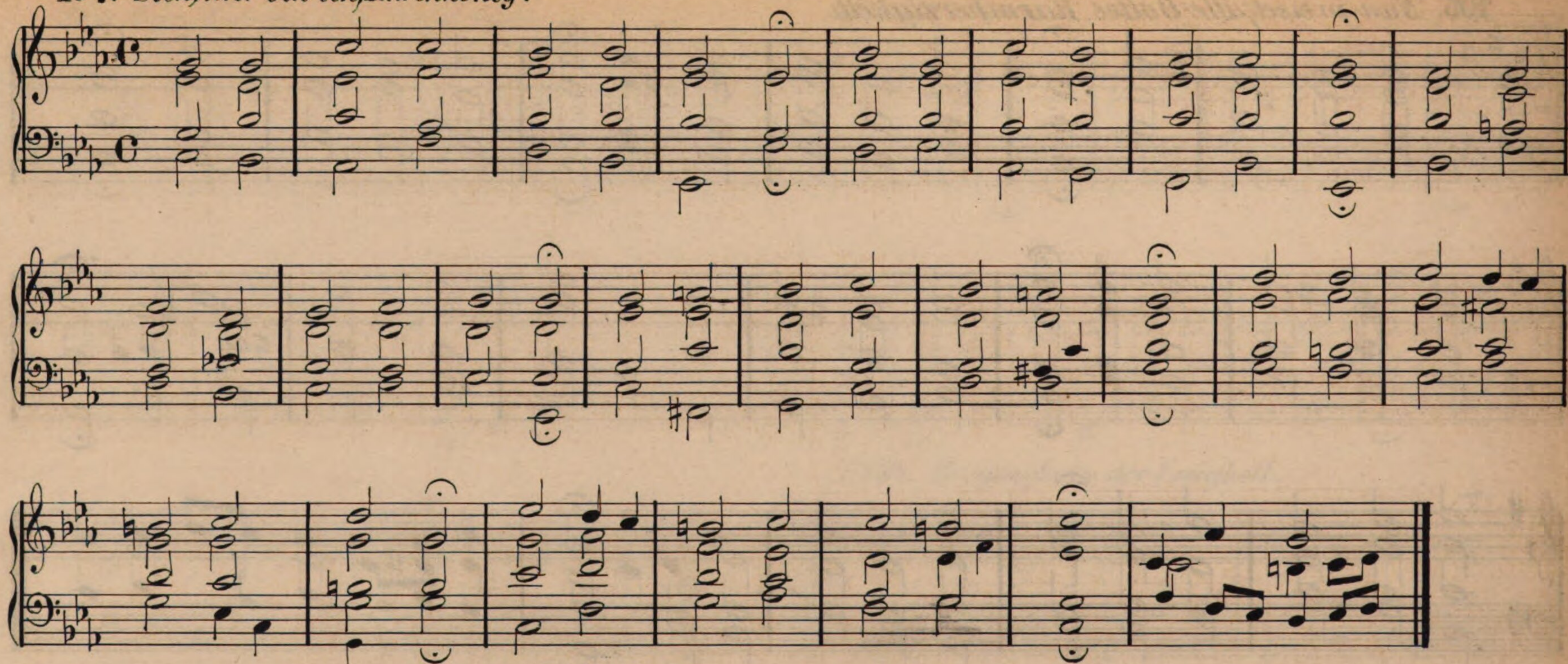
195. *Nun preiset, alle Gottes Barmherzigkeit.*

Handwritten musical score for hymn 195, 'Nun preiset, alle Gottes Barmherzigkeit.' The score is written for two staves, Treble and Bass, in G major (one sharp) and 3/2 time. The melody is primarily composed of half notes and quarter notes, with some rests. The bass line provides a steady accompaniment. The piece concludes with a final cadence.

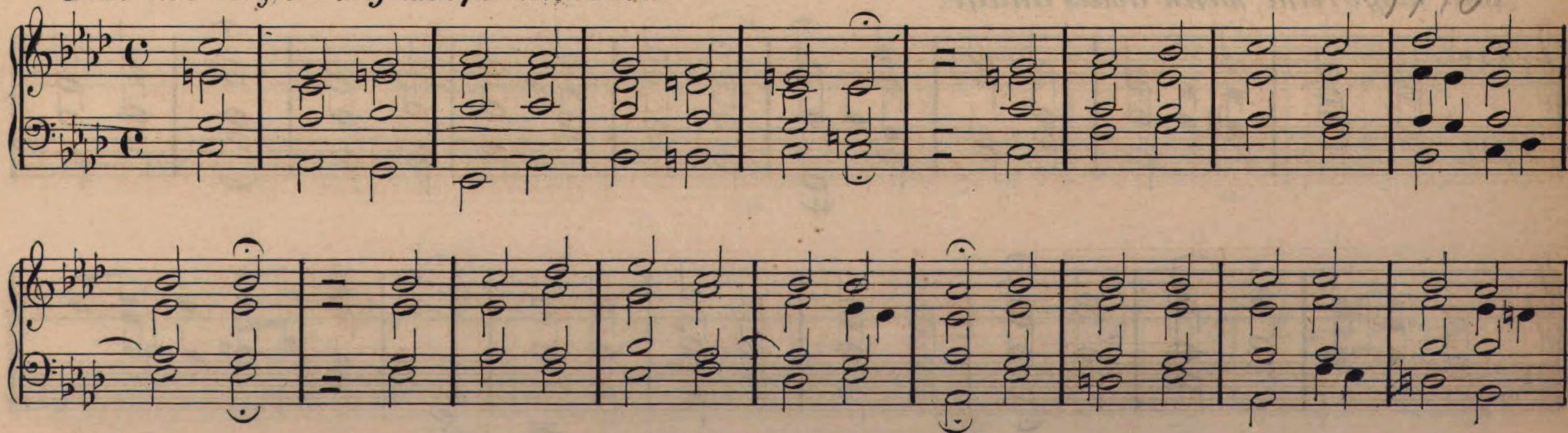
196. *Ringe recht, wenn Gottes Gnade.*

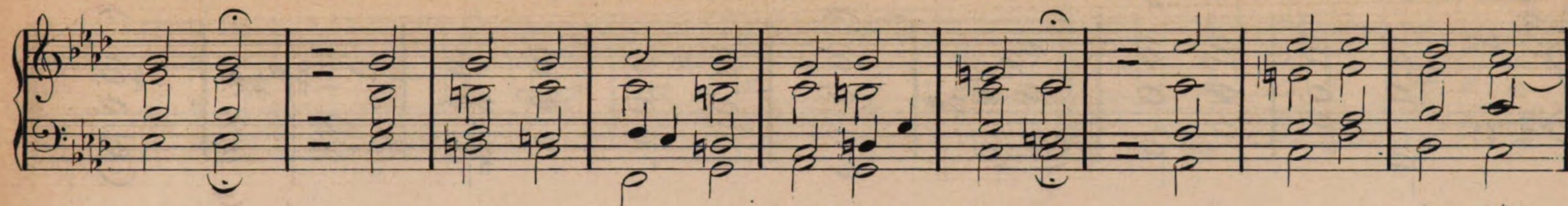
Handwritten musical score for hymn 196, 'Ringe recht, wenn Gottes Gnade.' The score is written for two staves, Treble and Bass, in G minor (two flats) and common time (C). The melody features a mix of half notes, quarter notes, and eighth notes. The bass line is a simple accompaniment. The piece ends with a final cadence.

197. *Sieh, hier bin ich, Ehrenkönig.*

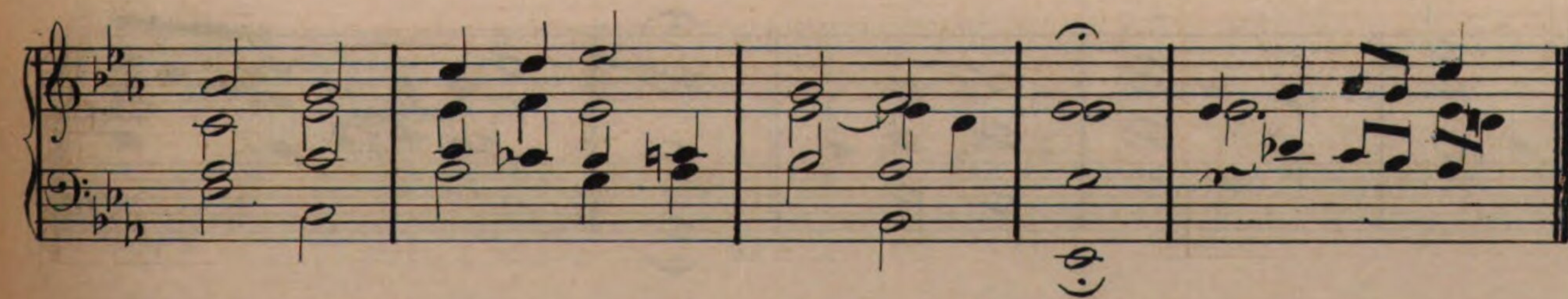
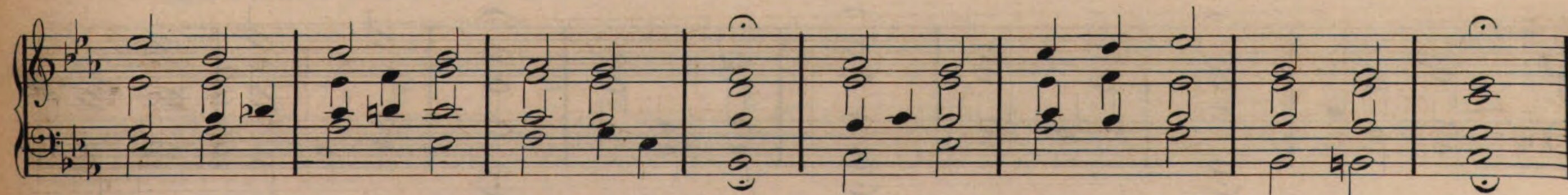
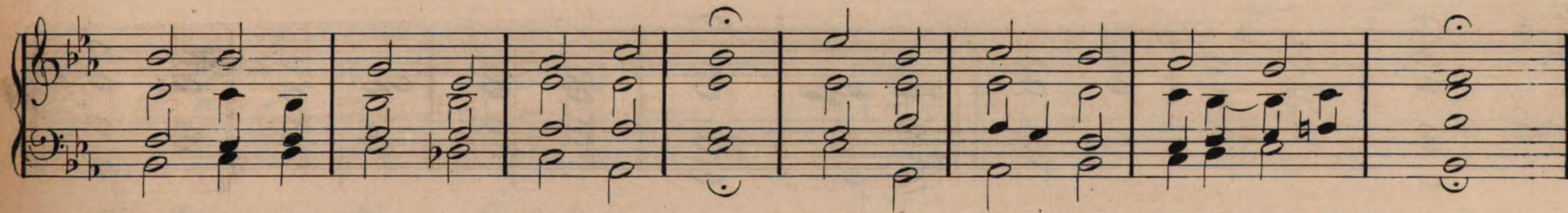
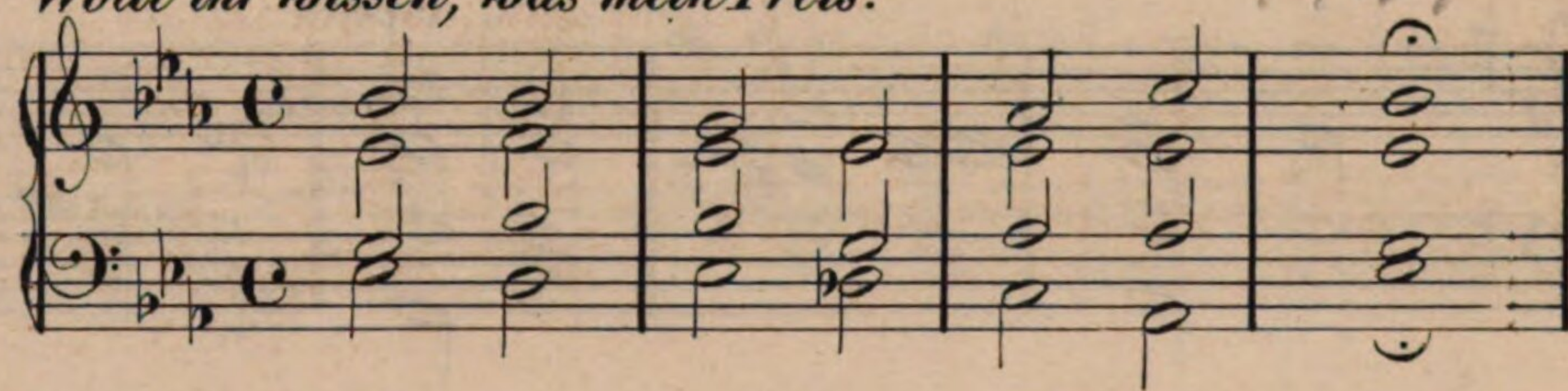
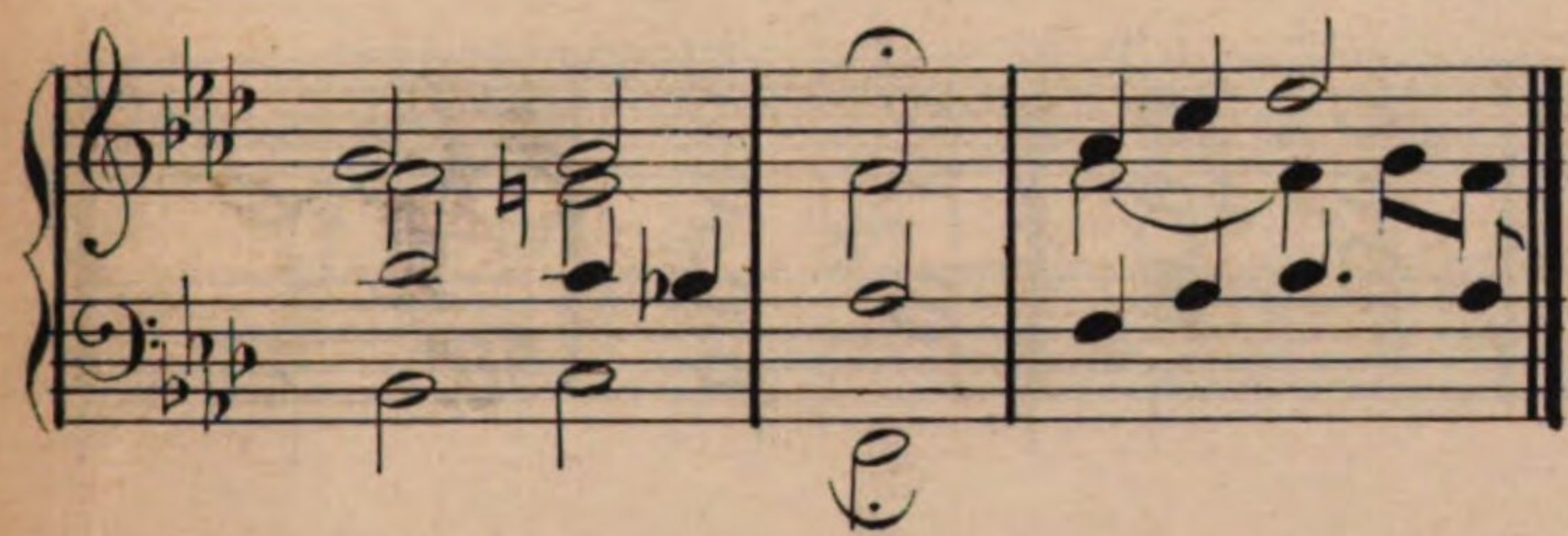


198. *Was sorg' ich ängstlich für mein Leben.*



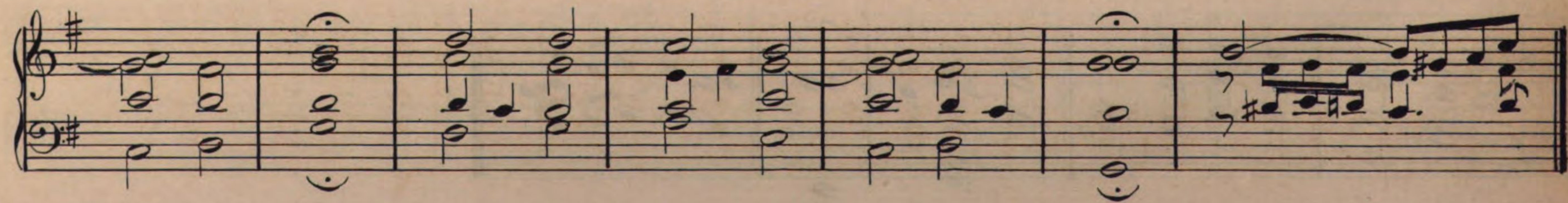
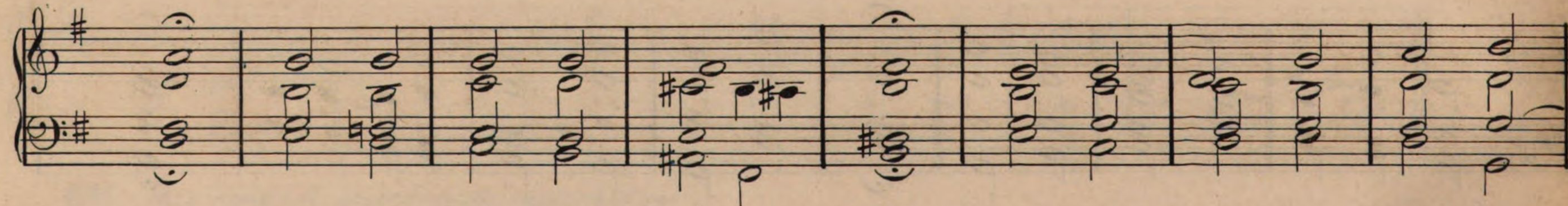
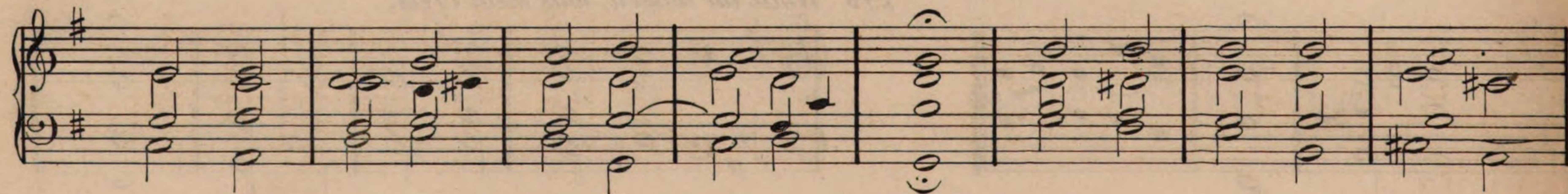
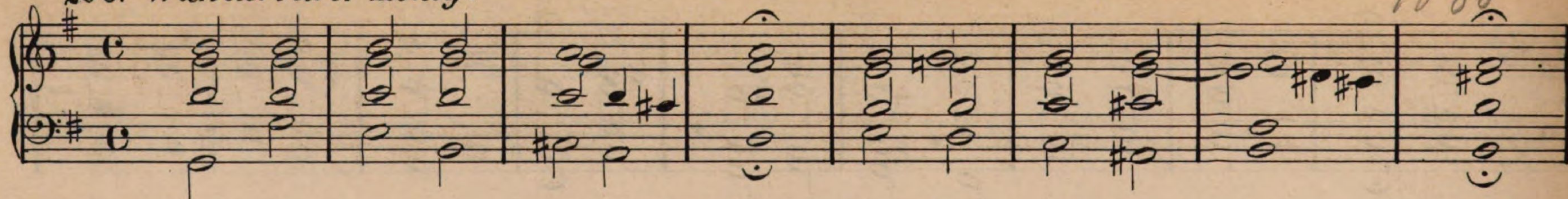
199 *Wollt ihr wissen, was mein Preis.*

1747



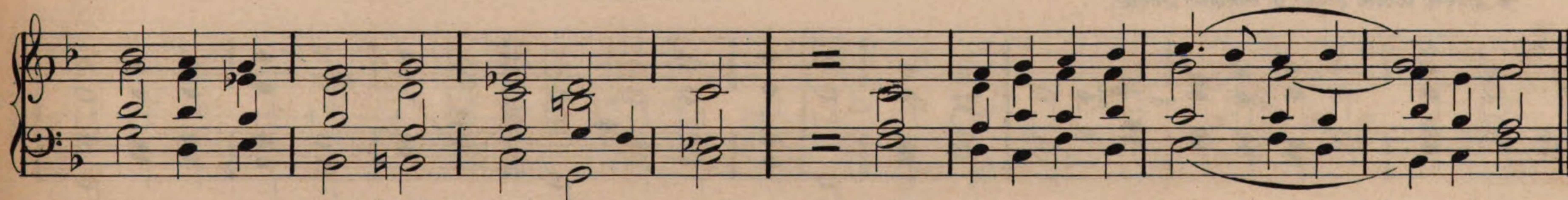
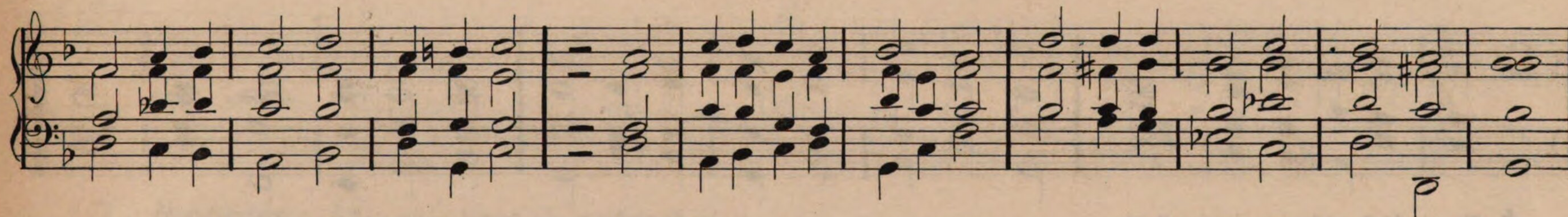
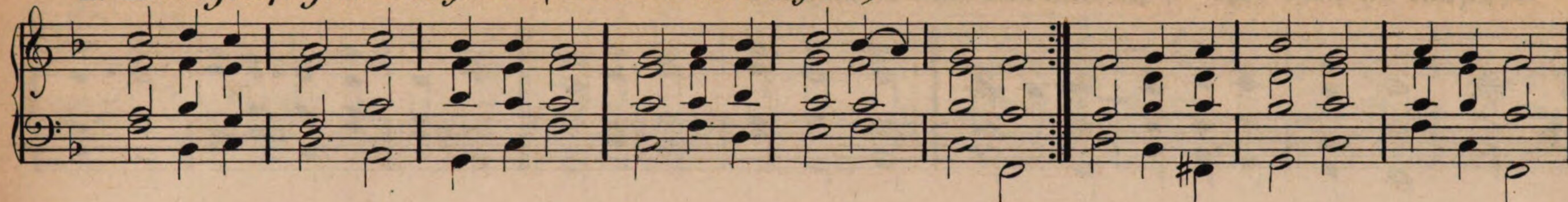
200. *Wunderbarer König.*

1680

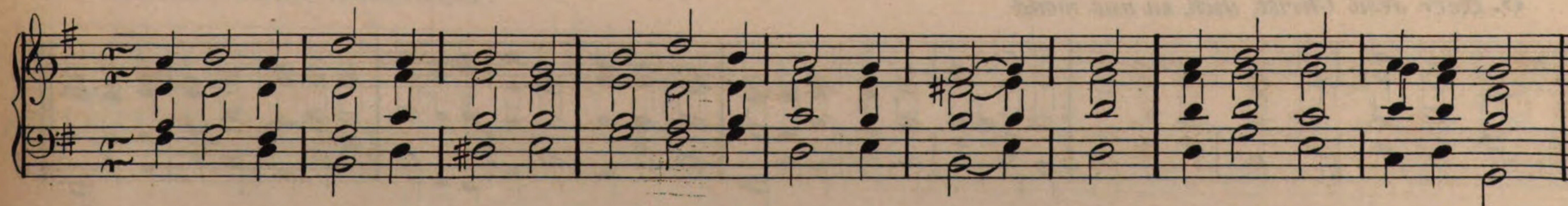
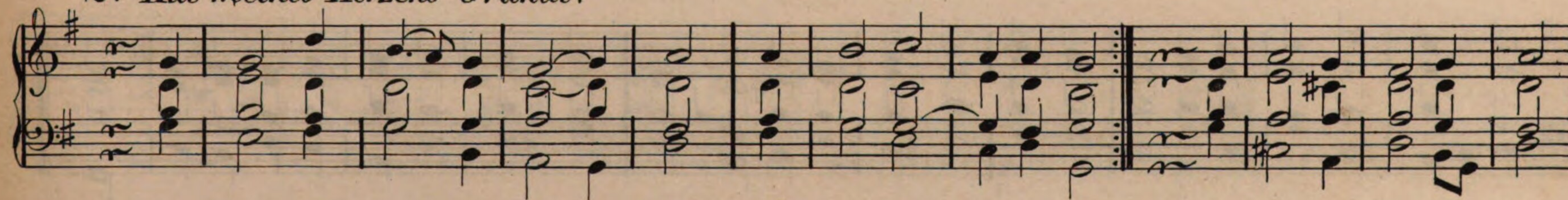


Annang.

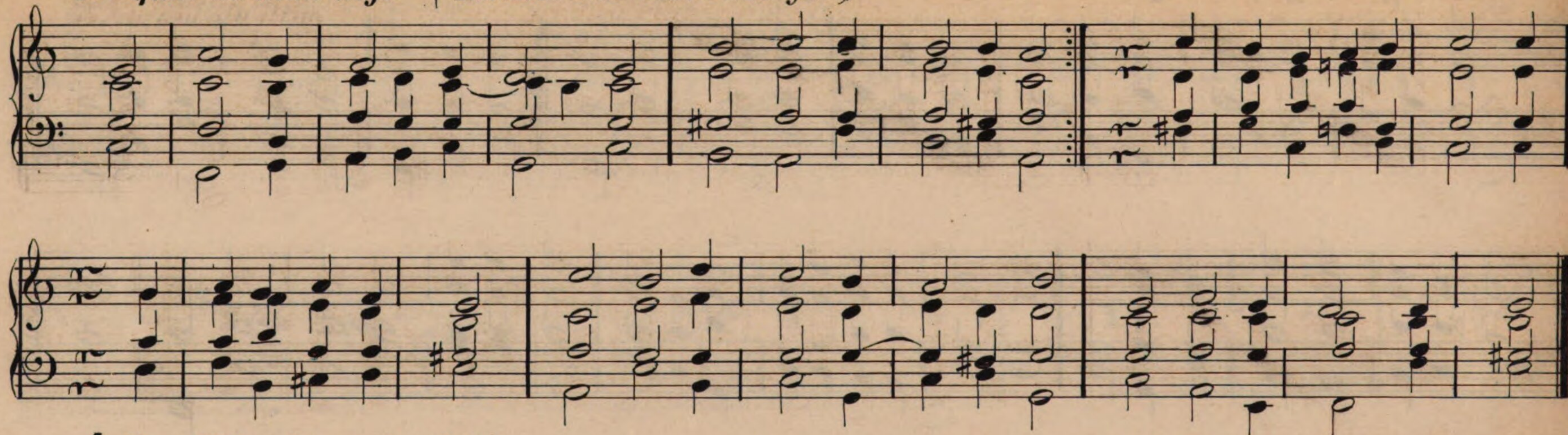
1. *An Wasserflüssen Babylon. (Ein Lämmlein geht.)*



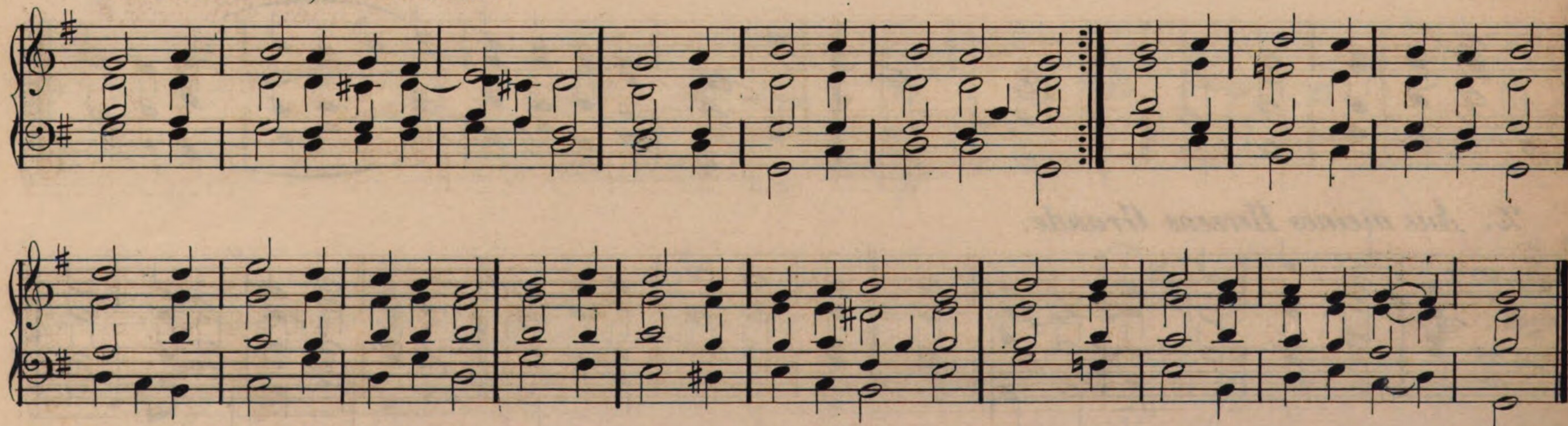
2. *Aus meines Herzens Grunde.*



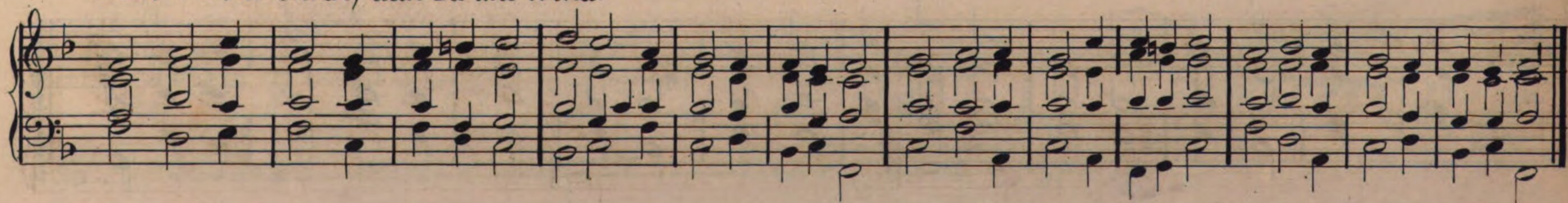
3. *Befiehl du deine Wege. (Herzlich thut mich verlangen.)*



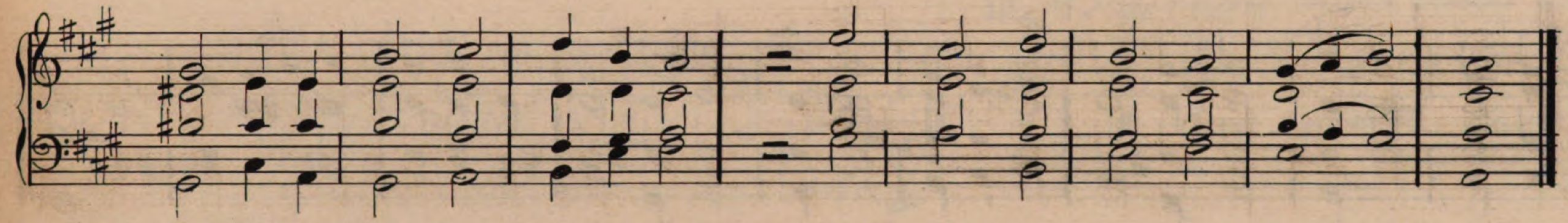
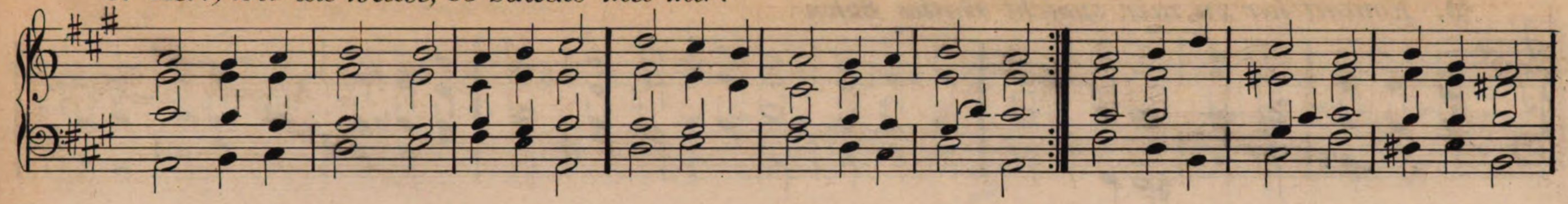
4. *Freu dich sehr, o meine Seele.*



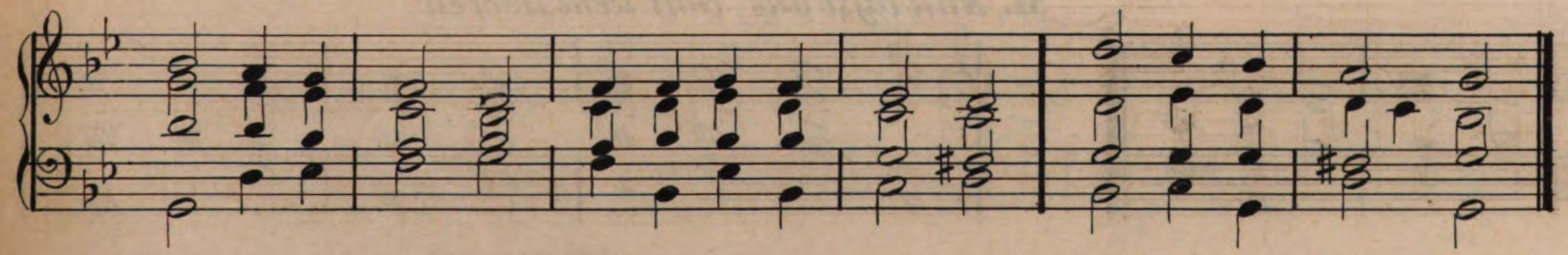
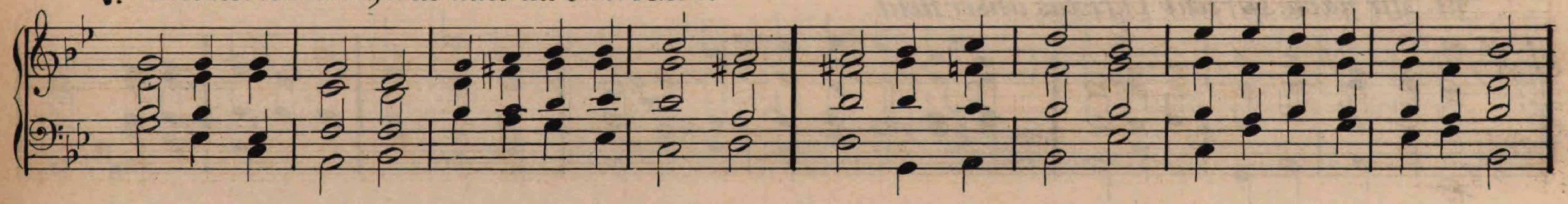
5. *Herr Jesu Christ, dich zu uns wend.*



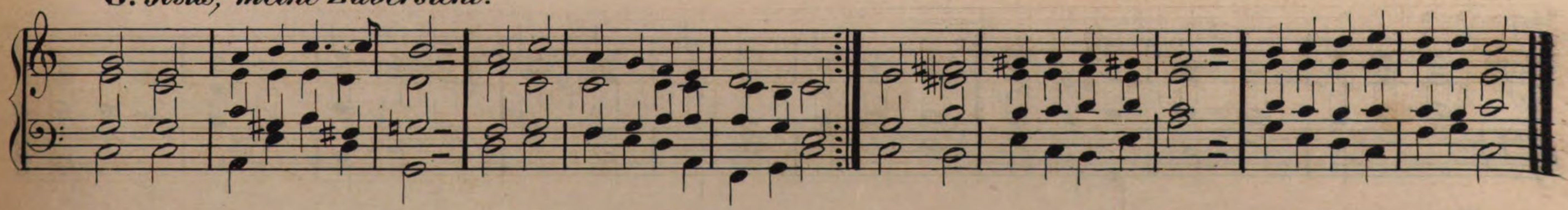
6. *Herr, wie du willst, so schicks mit mir.*

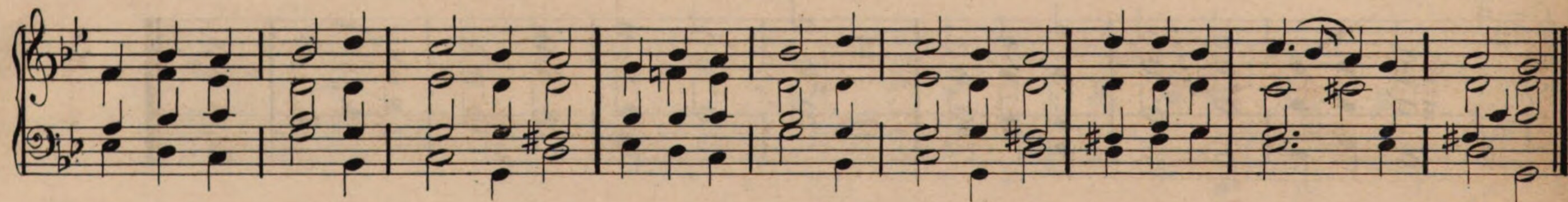
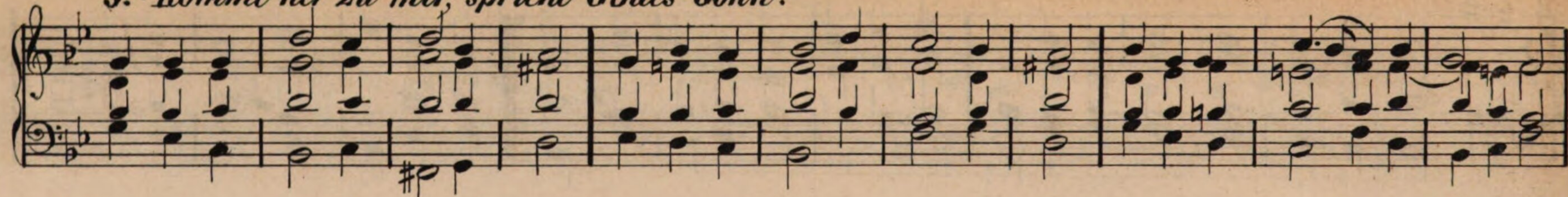
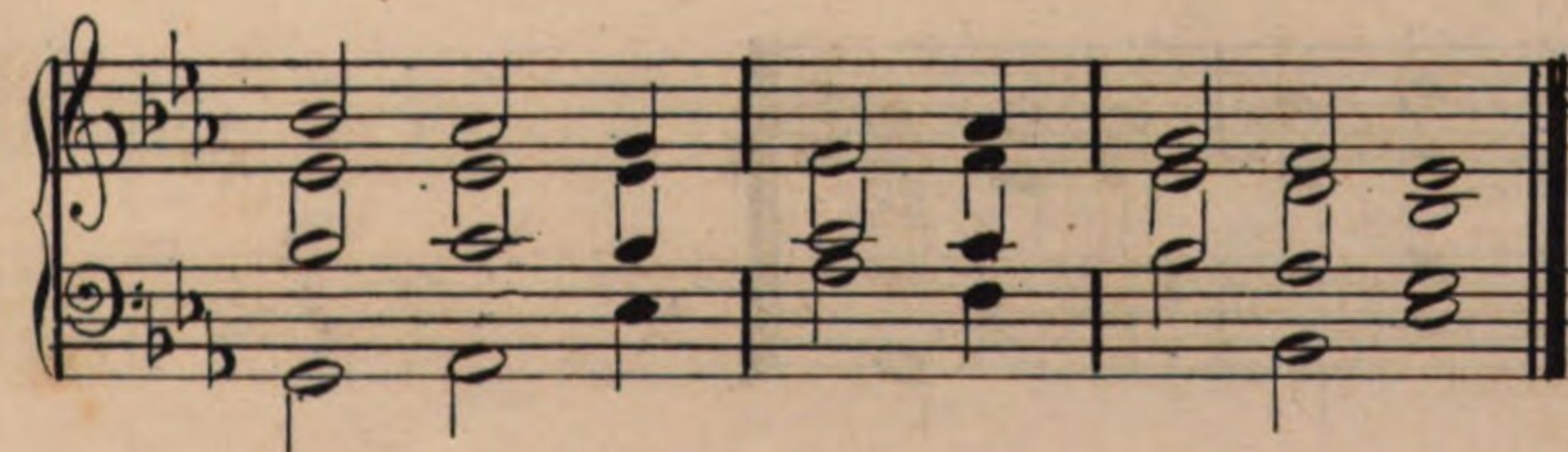
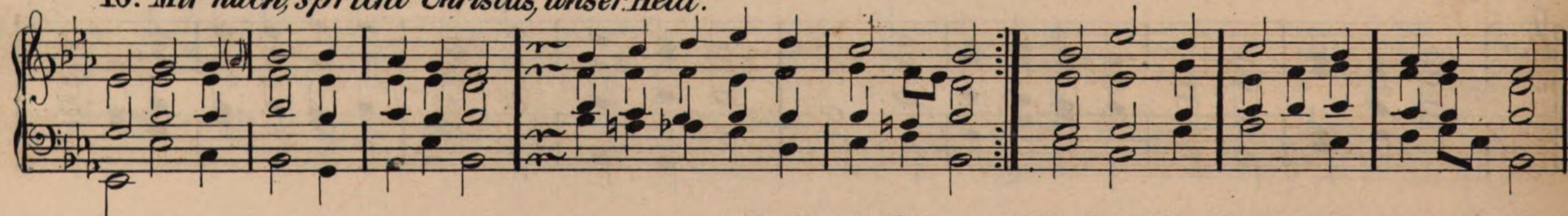
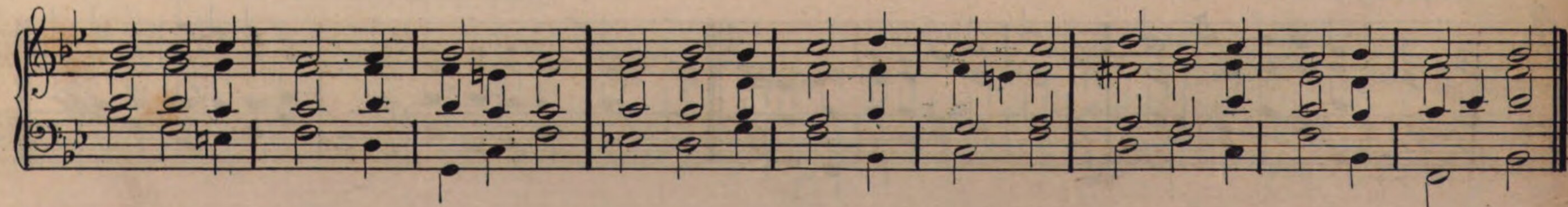
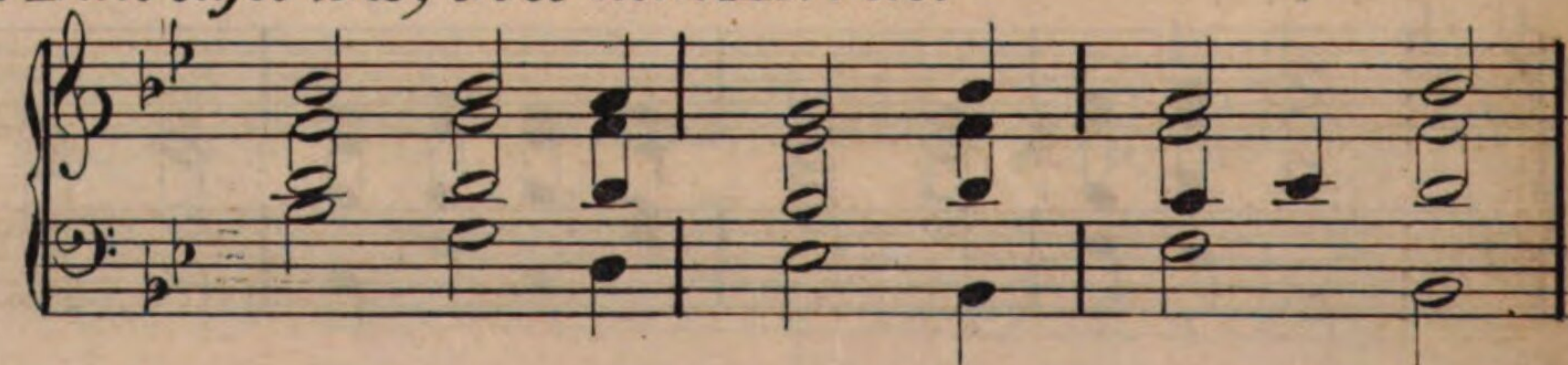


7. *Herzliebster Jesu, was hast du verbrochen.*

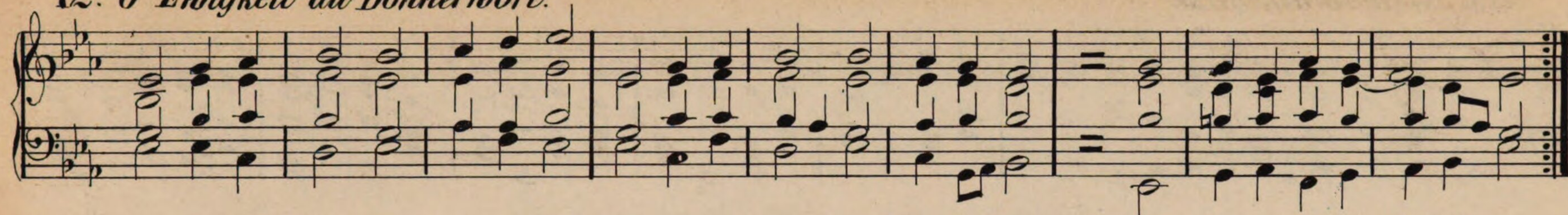


8. *Jesus, meine Zuversicht.*

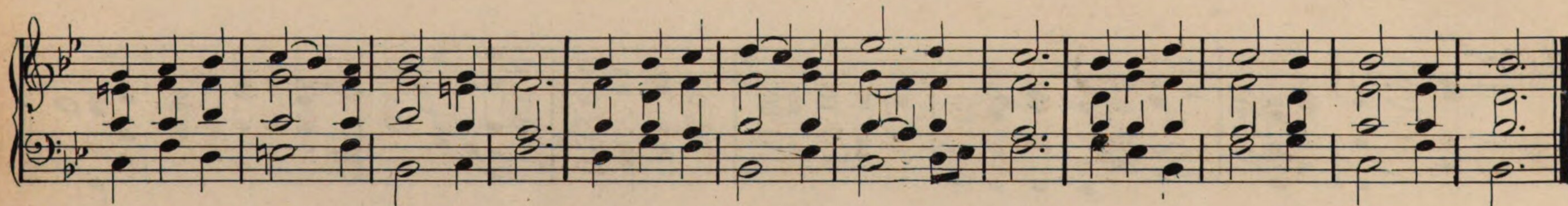
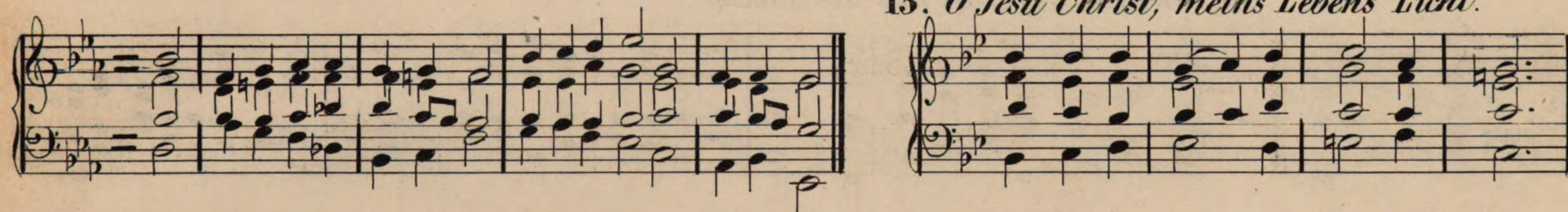


9. *Kommt her zu mir, spricht Gottes Sohn.*10. *Mir nach, spricht Christus, unser Held.*11. *Nun laßt uns, Gott dem Herren.*

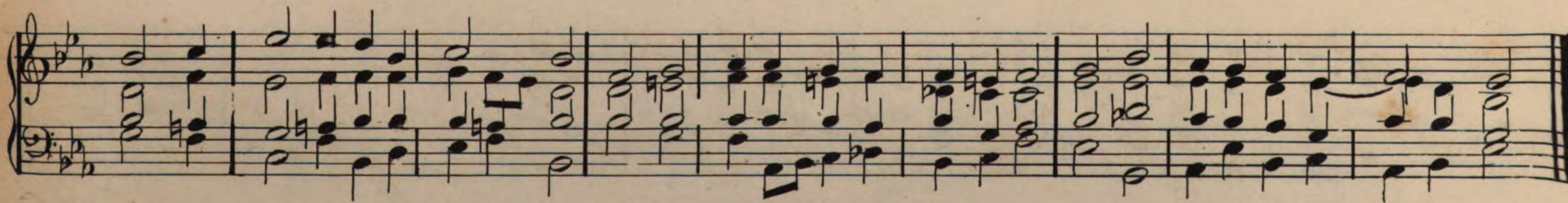
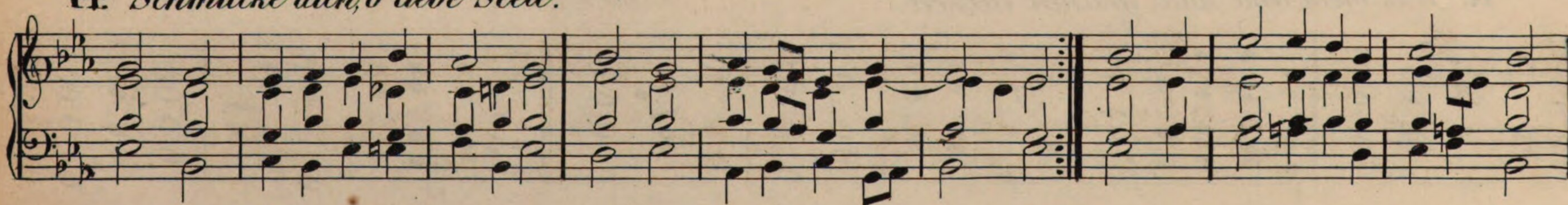
12. *O Ewigkeit du Donnerwort.*



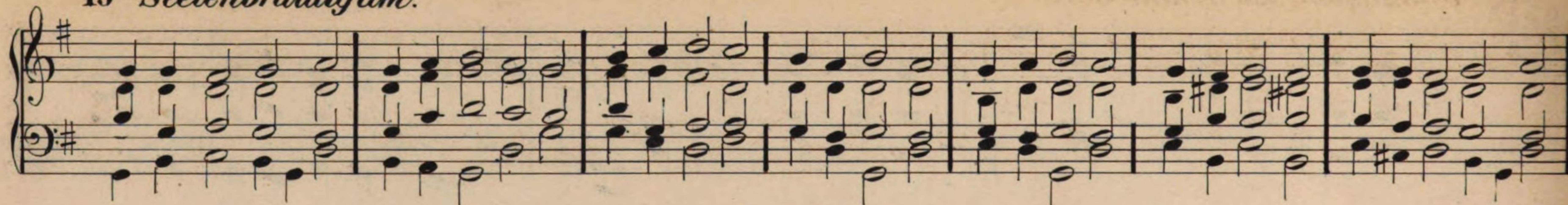
13. *O Jesu Christ, mein's Lebens Licht.*



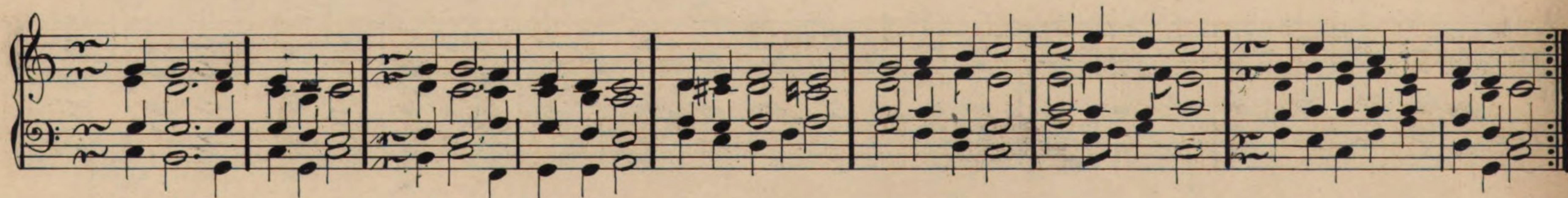
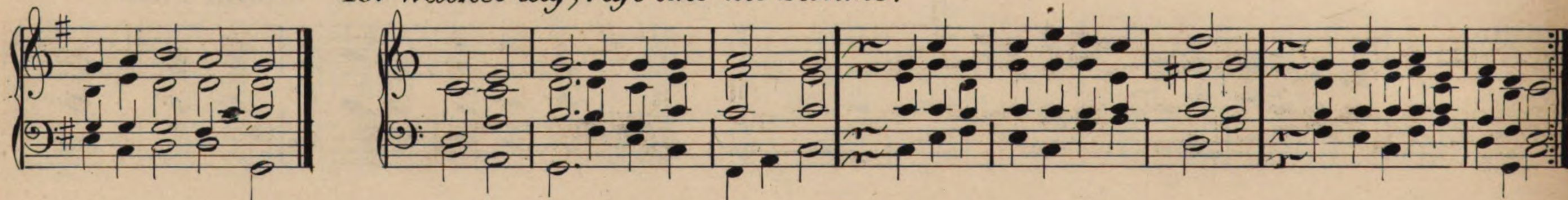
14. *Schmücke dich, o liebe Seele.*



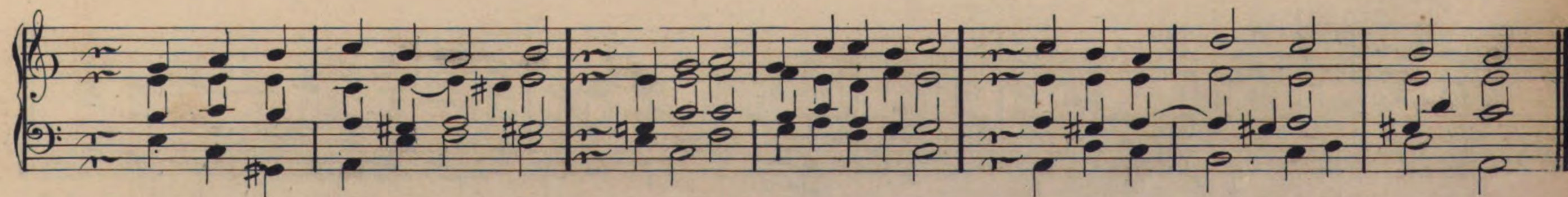
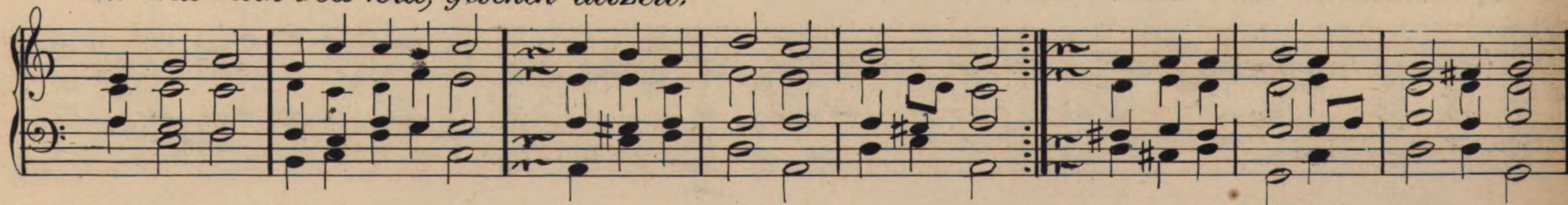
15 *Seelenbräutigam.*



16. *Wachet auf, ruft uns die Stimme.*

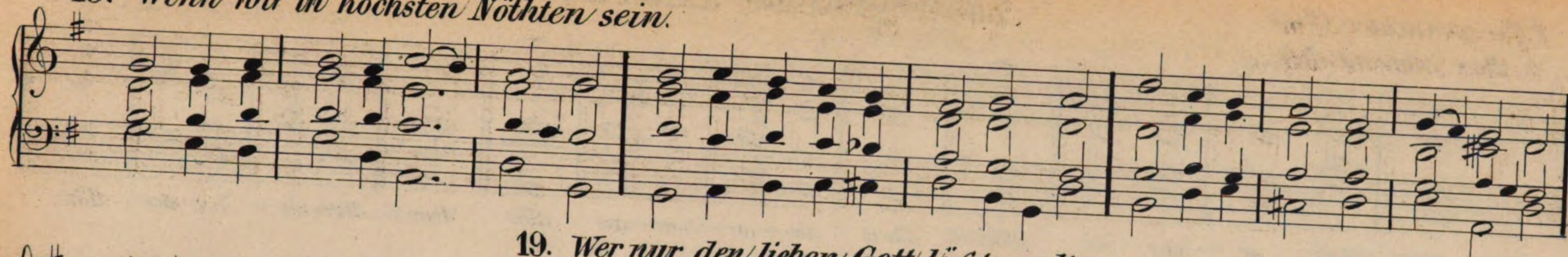


17. *Was mein Gott will, gescheh allzeit.*

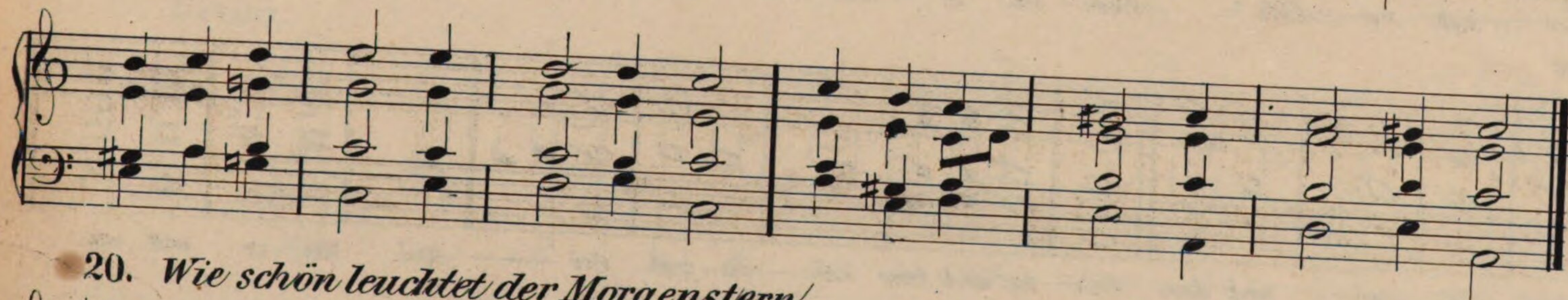
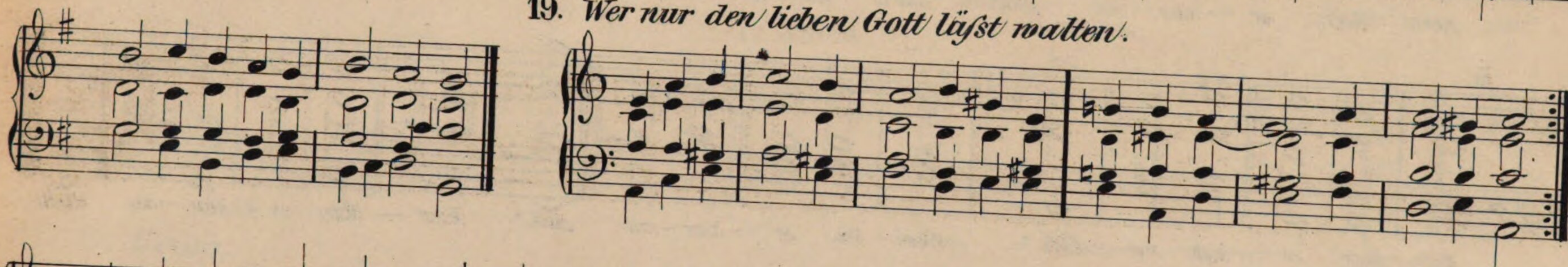


18. *Wenn wir in höchsten Nöthten sein.*

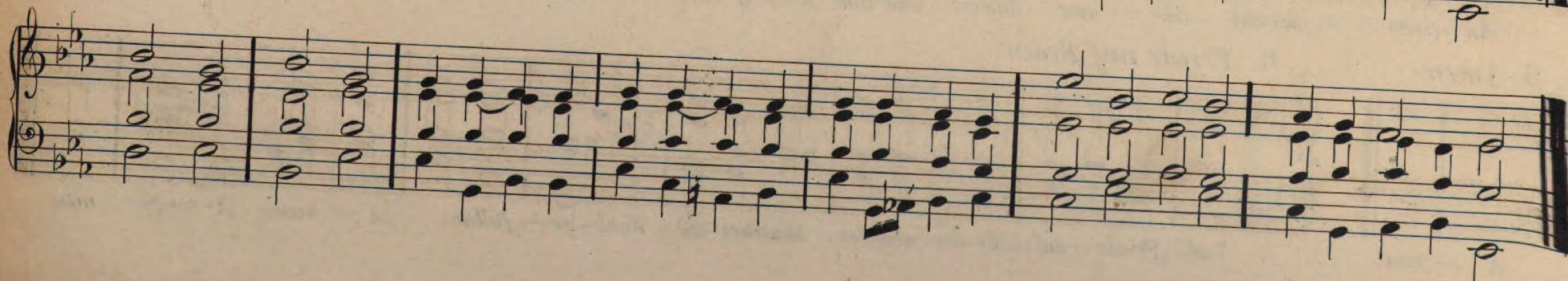
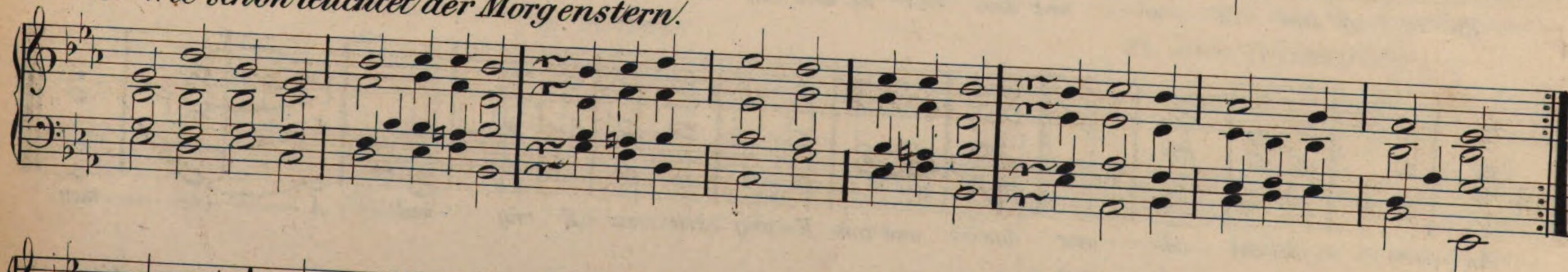
131.



19. *Wer nur den lieben Gott läßt walten.*



20. *Wie schön leuchtet der Morgenstern.*



I. für gemischten Chor.

Liturgische Chöre.

1. Herr erbarme dich. a.

Herr! Herr, er — bar — me dich! Chris — ste — er — bar — me dich Herr! Herr er — bar — me dich.

b.

Herr, Herr, er — bar — me dich Chri — ste, er — bar — me dich Herr — Herr er — bar — me dich.

2. Ehre sei u. s. w.

Eh — re sei dem Va — ter und dem Soh — ne und dem hei — li — gen Gei — ste! Wie es war von

An — fang jetzt und im — mer dar und von E — wig — keit zu E — wig keit A — men.

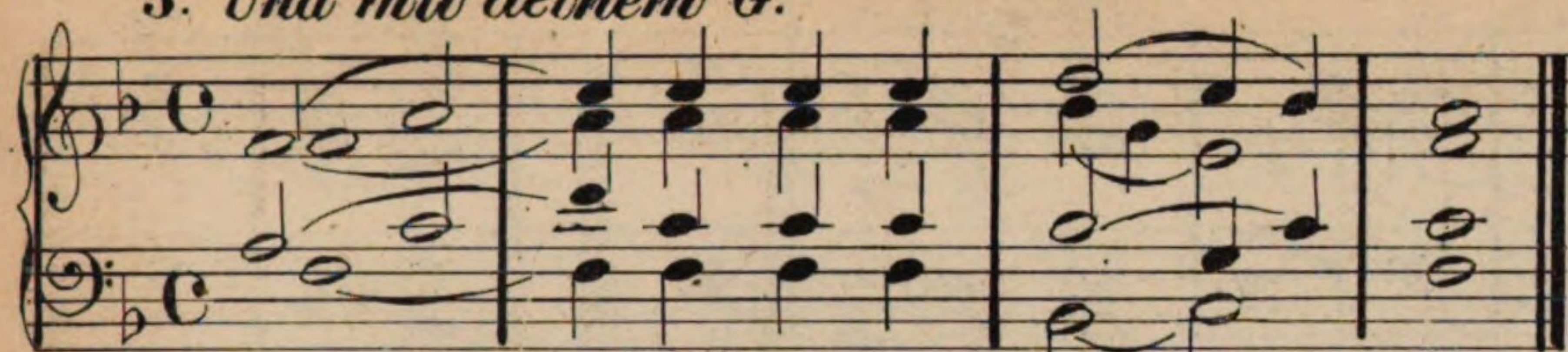
3. Amen.

A — men.

4. Friede auf Erden.

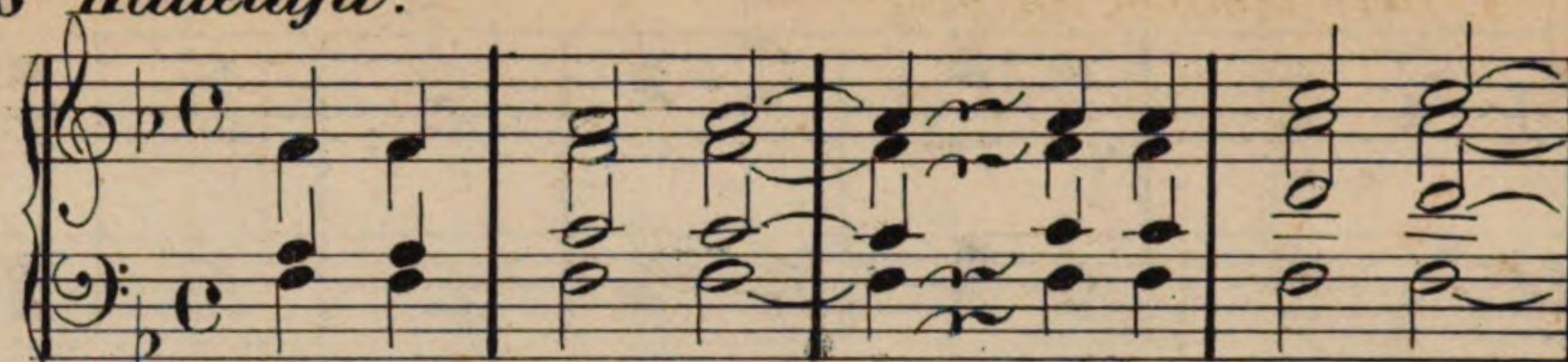
Und Friede auf Er — den und den Men — schen ein Wohl — ge — fallen A — men, A — men.

5. Und mit deinem G.



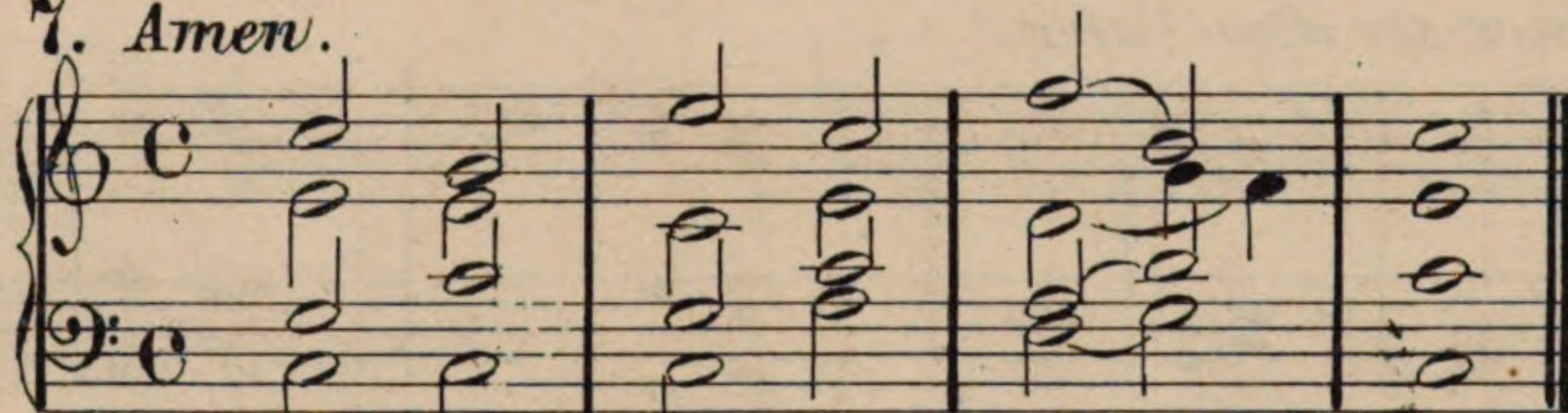
Und mit deinem Gei — ste.

6 Halleluja.



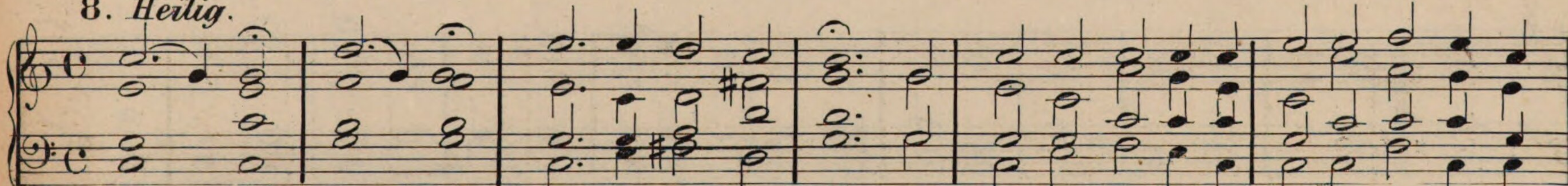
Halle — lu — ja! Halle — lu — ja!

7. Amen.



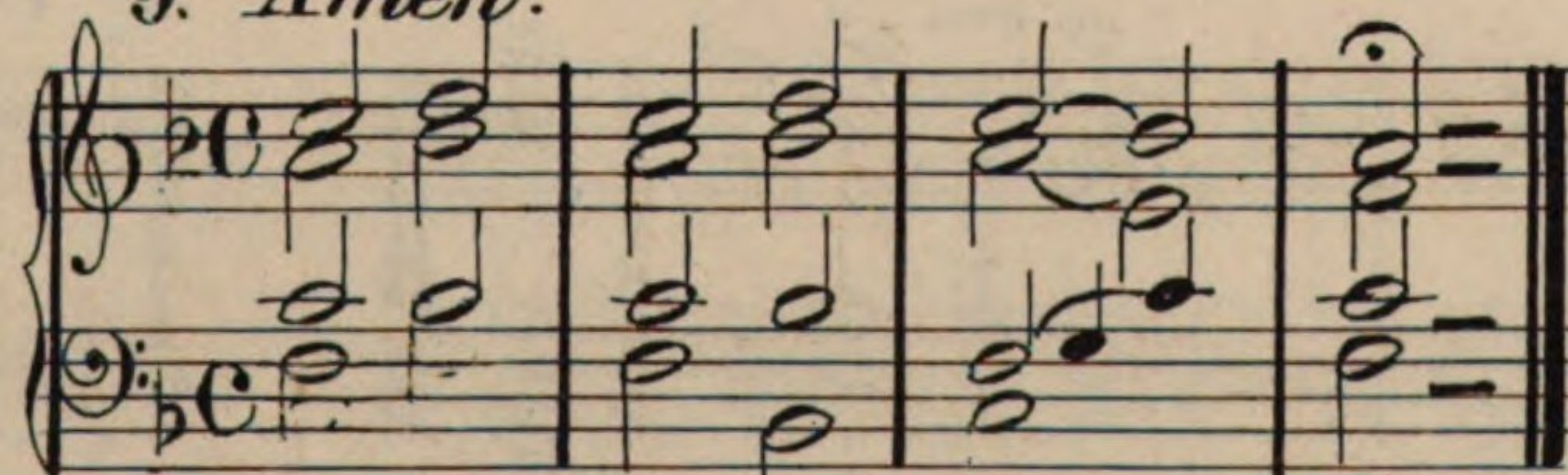
A — men, A — men, A — men.

8. Heilig.



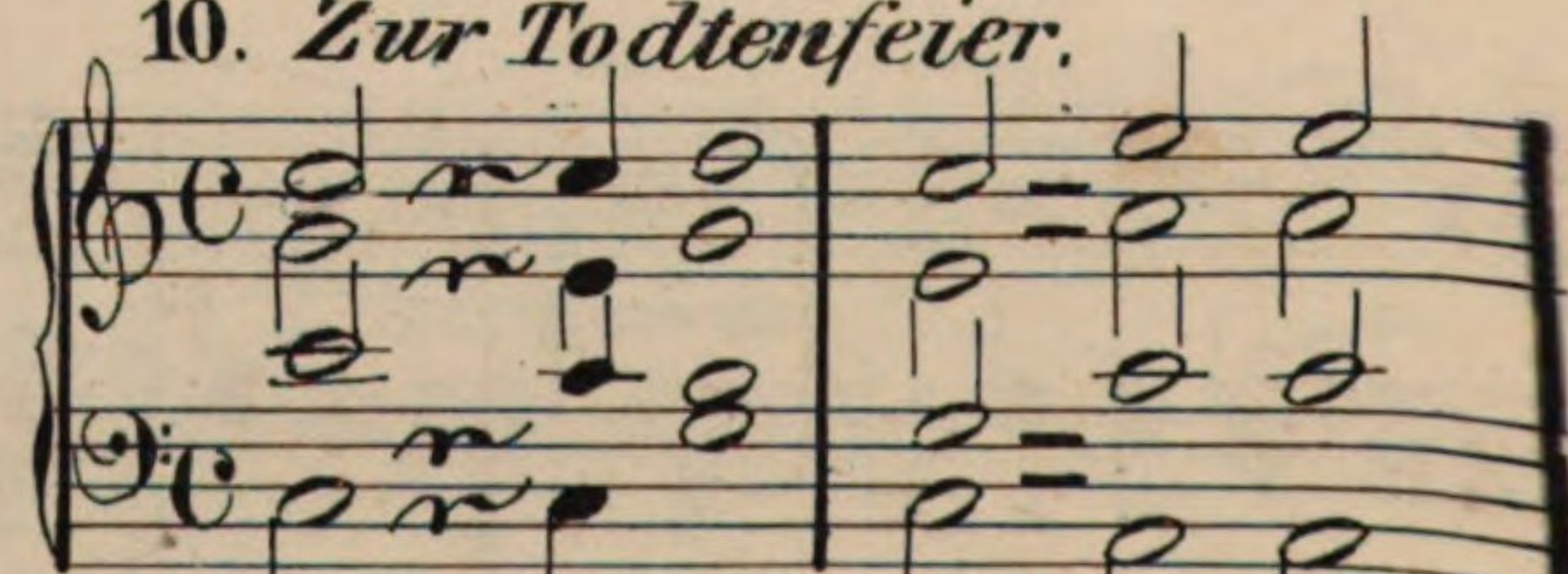
Hei — lig! Hei — lig Hei lig ist der Herr! und al — le Lande und al — le Lande sind

9. Amen.

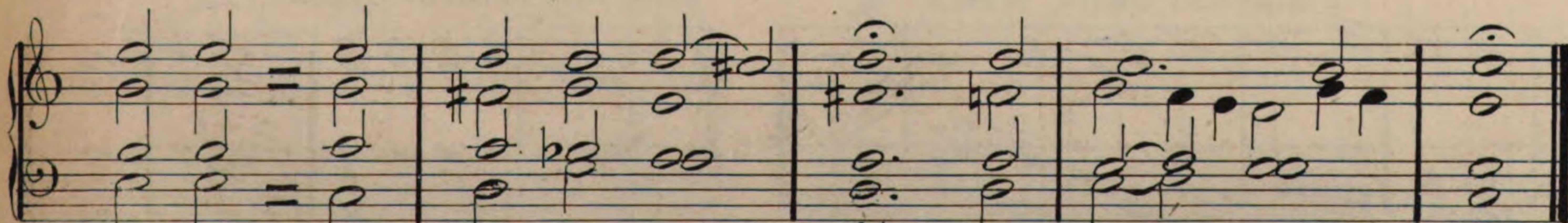


A — men, A — men A — men.

10. Zur Todtenfeier.



Ja, der Geist spricht das sie



ru — hen von ih — rer Ar — beit. Al — le — lu — ja!

II. Für vierstimmigen Männerchor.

1. Herr, erbarme dich.

Two staves of music in 2/4 time, key of D major. The melody is simple and homophonic, with the lyrics written below the notes.

Herr, Herr, er — bar — me dich! Chri — ste, er — barme dich! Herr! Herr er bar — me dich.

2. Ehre sei dem Vater.

Two staves of music in 2/4 time, key of D major. The melody is homophonic, with the lyrics written below the notes.

Eh — re sei dem Va — ter u. dem Soh — ne u. dem hei — li — gen Gei — ste Wie es war vom

Two staves of music in 2/4 time, key of D major. The melody continues from the previous system, with the lyrics written below the notes.

An — fang jetzt und im — mer dar. u. von E — wig — keit zu E — wig keit A —

Two staves of music in 2/4 time, key of D major. The melody continues from the previous system, with the lyrics written below the notes.

men A — — — men

Two staves of music in 2/4 time, key of D major. The melody continues from the previous system, with the lyrics written below the notes.

Menschen ein Wohlge — fallen A — men, A — men, A — men.

3. Und Friede.

Two staves of music in 2/4 time, key of D major. The melody is homophonic, with the lyrics written below the notes.

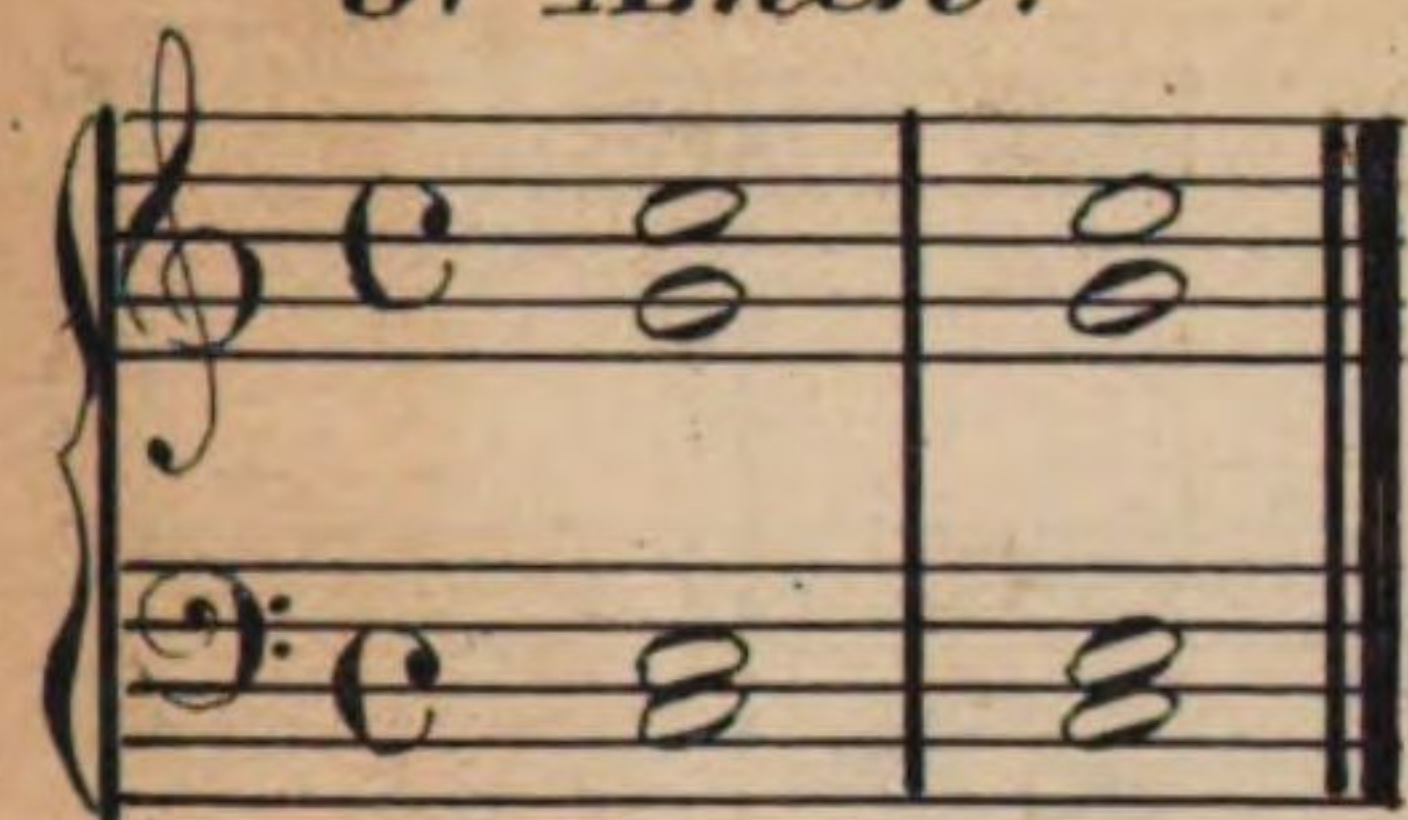
Und Friede auf Erden und den

Und mit deinem Geiste.

Two staves of music in 2/4 time, key of D major. The melody is homophonic, with the lyrics written below the notes.

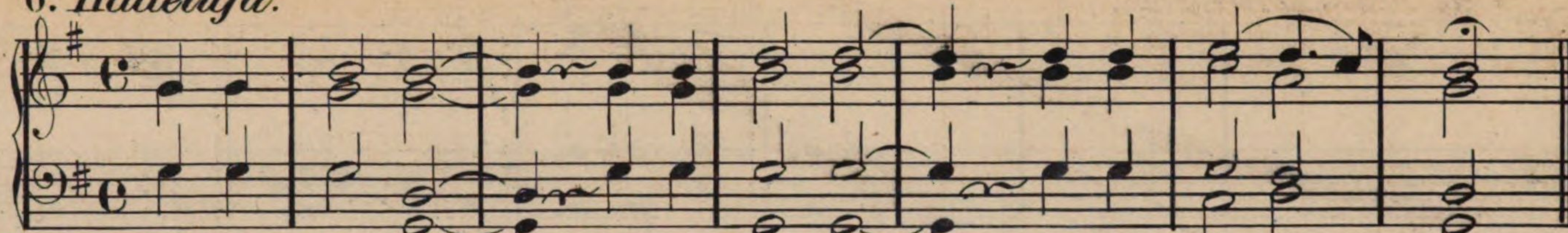
Und mit deinem Gei — ste.

5. Amen.



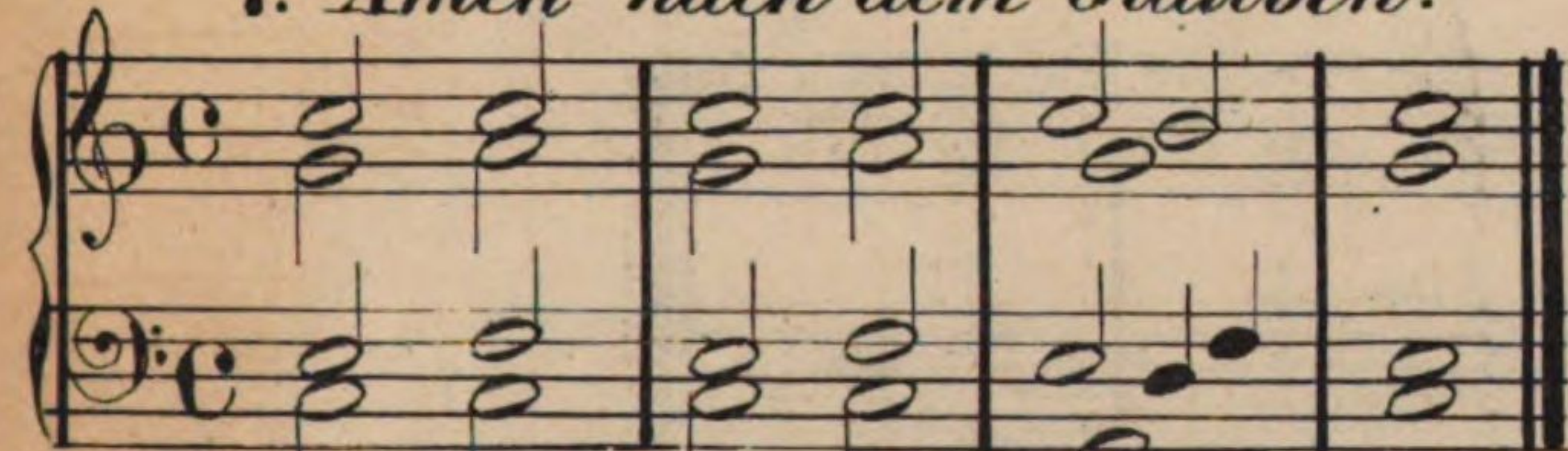
A — men.

6. Halleluja.



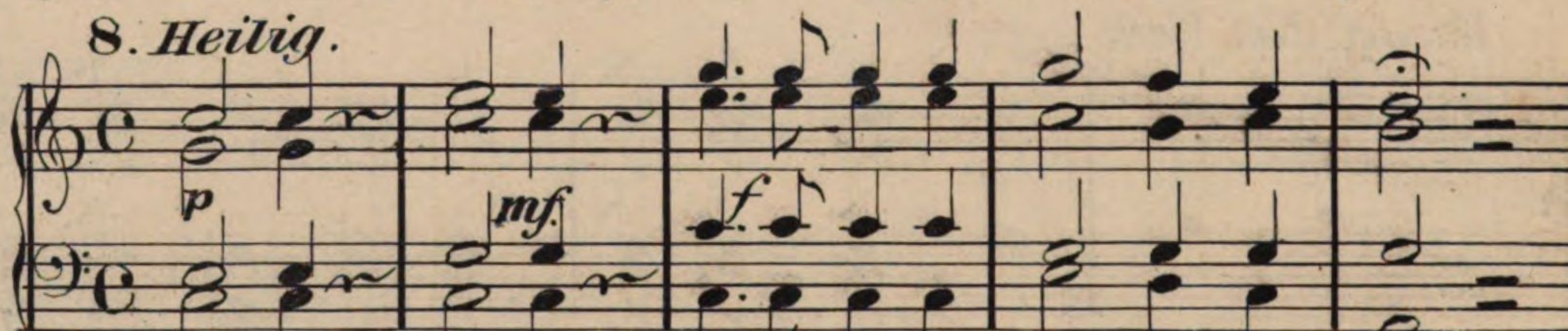
Halle — lu — ja. Halle — lu — ja. Halle — lu — ja.

7. Amen nach dem Glauben.

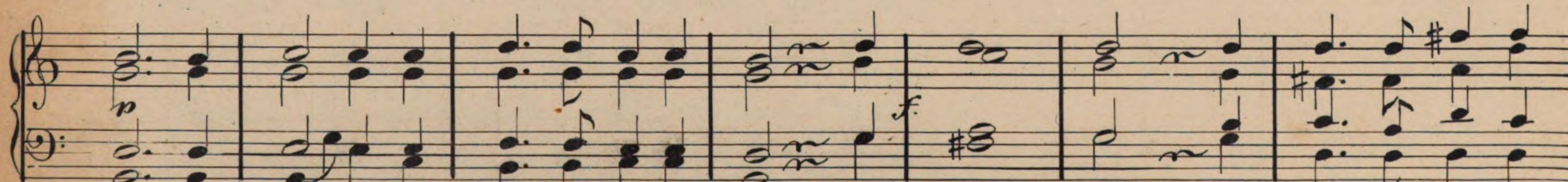


A — men, A — men, A — men.

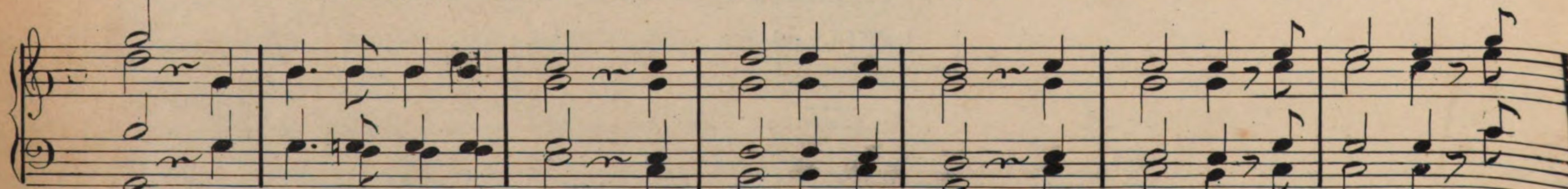
8. Heilig.



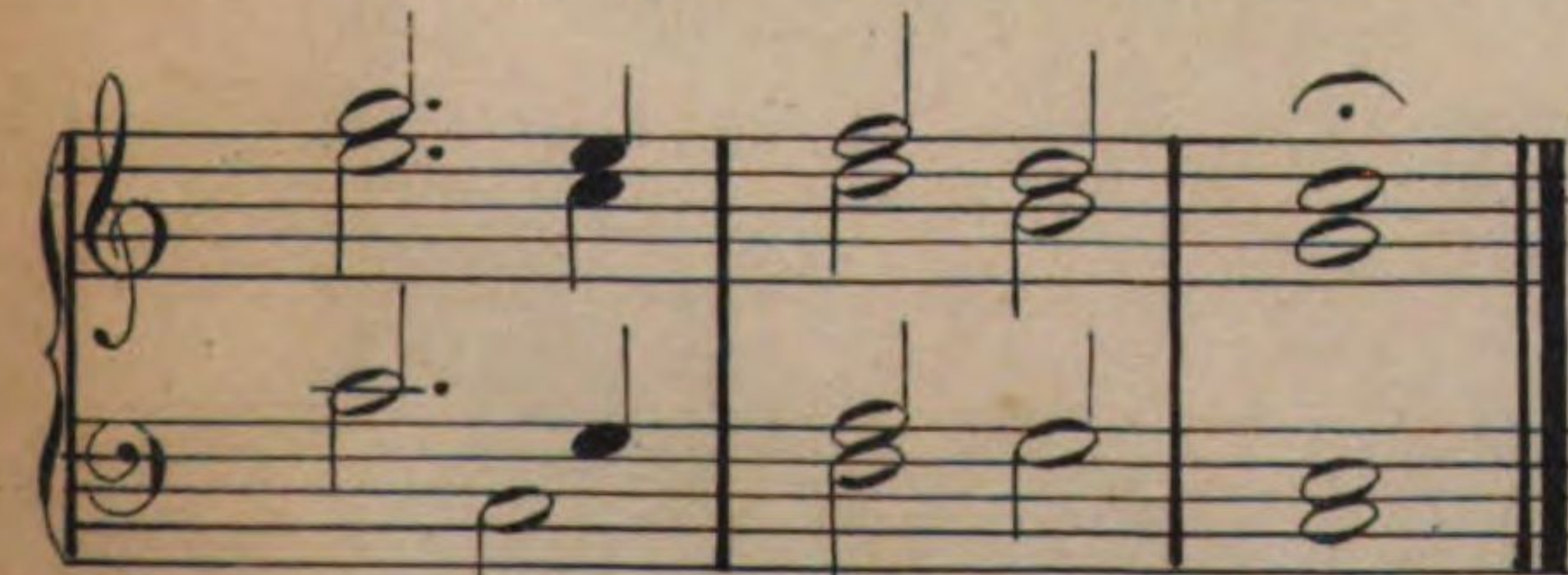
Hei lig! Hei lig Heilig ist der Herr Ze — ba — ðh!



Al — le Lan — de sind seiner Ehre voll. Ho — sian — na Ho — sian na in der

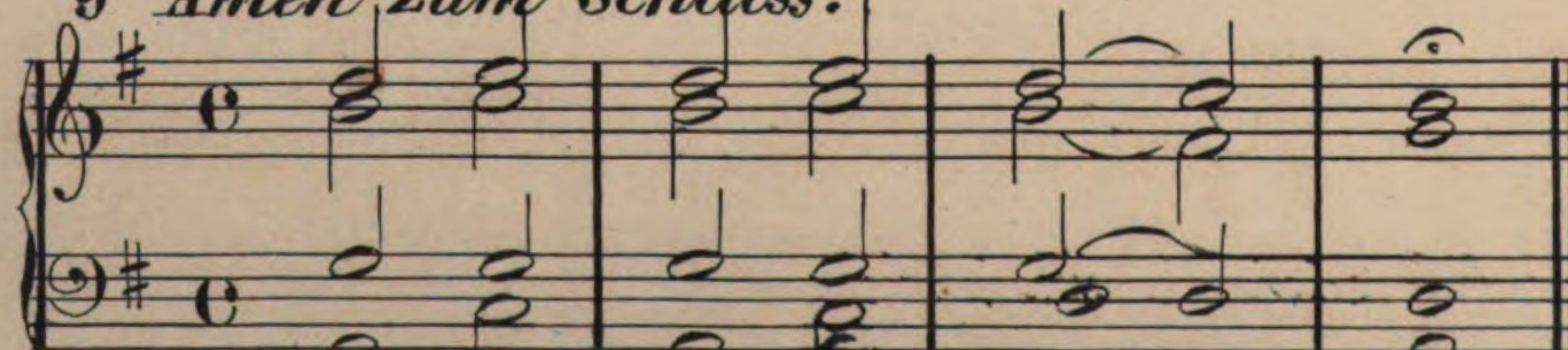


Höh; ge — lobt sei der da kommt, im Na — men des Herrn! Ho — sianna, Ho — sianna, Ho —



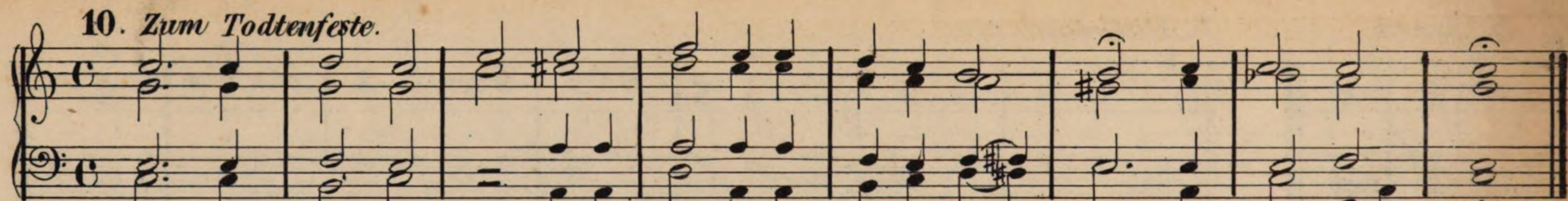
sianna in der Höh.

9. Amen zum Schluss.



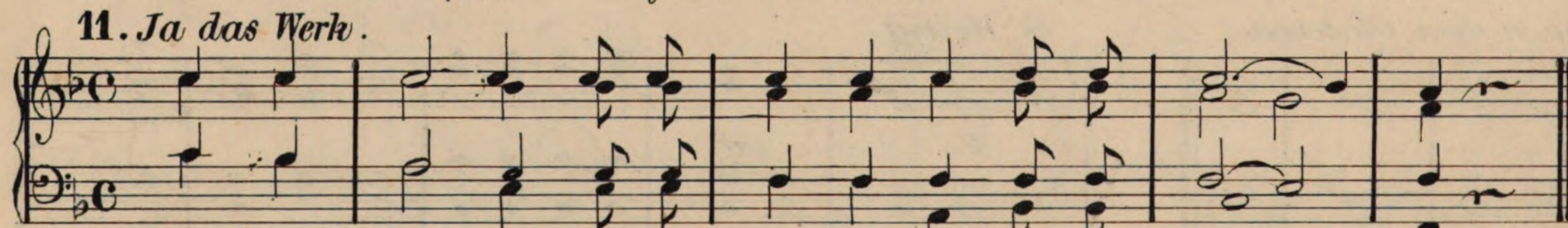
A — men, A — men, A — men.

10. Zum Todtenfeste.



Ja der Geist spricht das sie ru-hen von ihrer Ar-bett. Hal-le-lu-jah.

11. Ja das Werk.



Ja, das Werk un-se-rer Hän-de wollest du för-der-n.



Osterburg, den 9. Febr. 1875.

Lehreranstalt des Herrn Pastor.

Mit herzlichem Gruße wende ich die herzlichsten
Gruße zu Ihnen, zumal die durch Ihre Briefe
von uns lange nicht mehr bekannte Zeit.

Meine Grünsüßholz- und Kiefer-
Lichtung des Frosingial-Platzes in der
1861 in erster Auflage, die zweite wird in
laufenden Jahren mit einigen Zugaben,
sowie auch wieder eine Zehntausende auf-
gekauft.

Insbesondere ist in dem Altvaterbuche und
dem Ringwitzer Buche (Königsberg)
ausgegeben und vom Verleger des H.

N. 124 Neue von mit Lauer Goss

Zimmer, Friedrich August,

Vollständiges Choralbuch zum Altmärkisch-Priegnitzischen Gesangbuch unter Mitberücksichtigung des Neuen Magdeburger Gesangbuches vierstimmig für Orgel und Klavier mit einem Anhang, enthaltend: eine Auswahl rhythmischer Choräle und die liturgischen Chöre für gemischten und für Männerchor. [Mit

Osterburg [1861]

4 Liturg. 697 br

urn:nbn:de:bvb:12-bsb10525102-4